

The Illustrated LONDON NEWS

REFORMING PARLIAMENT

Four former Prime Ministers consider how the working of Parliament might be improved

DECEMBER 1984 £1.30

THE WILD LIFE OF LONDON

Nigel Sitwell reports on the surprising range of wild life now flourishing in Greater London

ON BOARD HMS ILLUSTRIOUS

Duff Hart-Davis describes a day in the life of the Royal Navy's new aircraft carrier

SUCCEEDING AGAINST THE ODDS

Five New Yorkers talk to Anthea Disney about the problems for minority groups



The pure malt.



The Illustrated LONDON NEWS

Number 7037 Volume 272 December 1984



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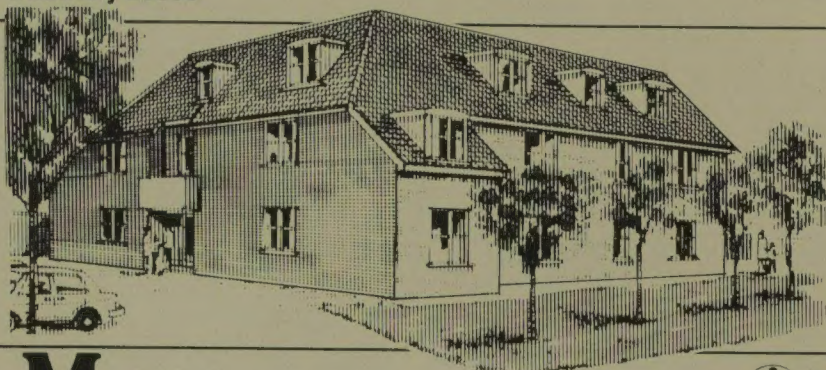
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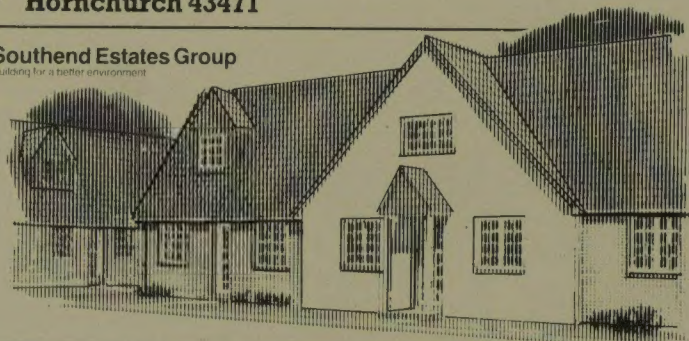
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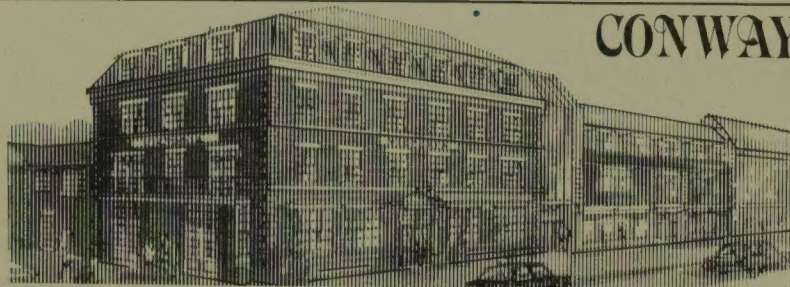
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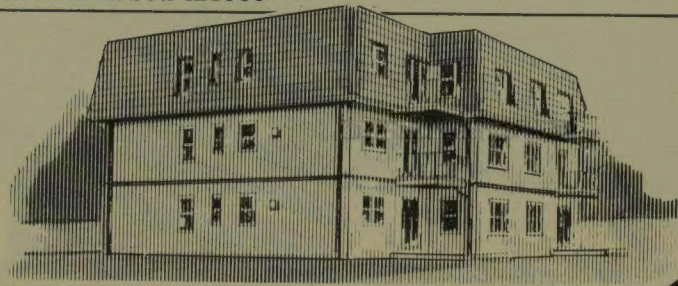
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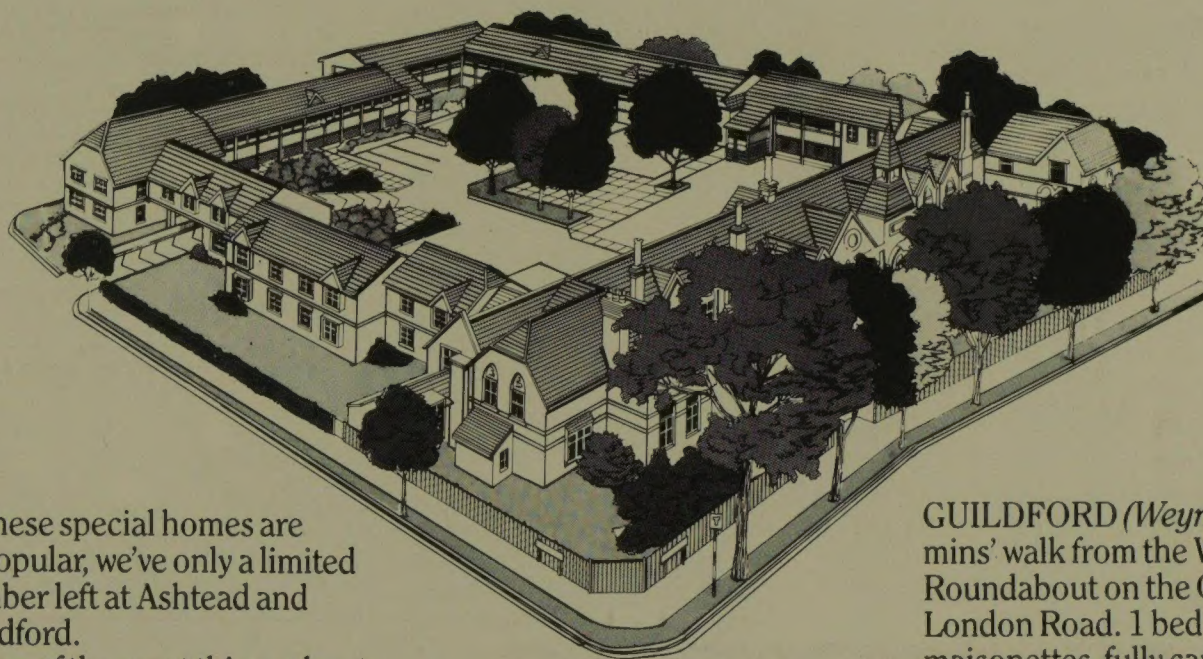


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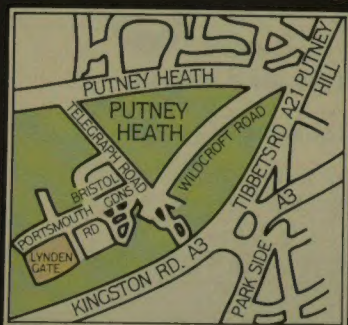
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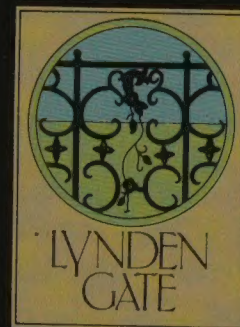
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Retiring gracefully

by Ursula Robertshaw

To most of us the day arrives when the family house becomes too large and the numerous possessions we have acquired seem to become something of a burden. Then we begin to think of moving to a smaller, more easily managed home, and face the painful but salutary process of sorting out which of our treasures we really cannot bear to part with and which, at a pinch, we can pass on to some lucky recipient. This usually happens at retirement, or a few years earlier.

To meet the needs of older people the English Courtyard Association, a non-profit-making company limited by guarantee and a member of the National Federation of Housing Associations, is providing developments of cottages or flats, built in terraces, on long leases of 150 years. Developments exist at Pewsey in Wiltshire, Upton-on-Severn in Worcestershire and Wadhurst in Sussex, with others under construction at Emmer Green in Berkshire, Puddletown in Dorset and Lenham in Kent.

The occupier, but not necessarily the owner, must be at least 55 years old: a son, it will be seen, might buy for his mother with a view to one day occupying the property himself. Each development is near to shops and has fittings which take into consideration the physical problems of older people. There are non-slip tiles in bathrooms and kitchens, the staircases are adaptable for installation of a stair lift, all doors are wide enough to permit passage of a wheelchair, baths have hand grips, taps are lever-operated and easier to grip, and for the same reason door handles are also of the lever type. Electric points are high enough to be reached without bending.

In addition there are alarm systems in all rooms connecting to the flat of the resident warden, whose duties include cleaning communal facilities—staircases, the laundry and hallways—

overseeing the maintenance of the grounds (though each cottage or flat has its own patio where the resident may do his own horticultural thing), and taking over in any emergency. Privacy is absolutely respected. The service is unobtrusive but comfortingly *there*. For example, residents can go on holiday secure in the knowledge that an eye will be kept on their premises—and probably their plants will be watered and the goldfish fed. Indeed, several residents are away globe-trotting for six months of the year.

The developments, based on the traditional courtyard principle of the old almshouses, are charming to look at and well appointed, though they differ slightly from site to site. As each development is sold, the freehold passes to the English Courtyard Association, and after the developer's profit is realized the scheme is managed on a non-profit-making basis for the benefit of the residents. The fabric of buildings is maintained and external decorations and repairs are carried out.

The most recent development, at Lenham, the first phase of which it is hoped will be ready for occupation early in 1985, consists of 13 two-bedroomed cottages, two three-bedroomed cottages, and eight flats. They lie in the grounds of Grove House and the walled garden and spacious glass-house will be preserved. Prices will be in the region of £66,000 for the two-bedroomed flats, up to £82,000 for the three-bedroomed cottages. Rates are about £400 a year and the service charge about £875—within the reach of the old-age pension.

These attractive properties are holding their value well and are likely to do so increasingly with an aging population. One cottage at Wadhurst, bought for £62,000 in 1983, resold for £72,500 a year later.

The Courtyard Association won Housing Design awards in 1983 and a Civic Trust commendation in 1982. Details from 8 Holland Street, Kensington, London W8 (01-937 4511) ●



A corner of the attractive Courtyard development at Wadhurst, Sussex.

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Four more years of what?



In his moment of triumph after winning the presidential election with the biggest popular vote in American history President Reagan declared to his supporters that the election was the end of nothing, but the beginning of everything. It was an enigmatic comment wholly in keeping with the successful campaign he had just been waging, during which Mr Reagan was vague about policies but strong on reassurance, on making Americans feel good, on projecting his own immensely popular personality. He made few promises for his second term. It was Walter Mondale who campaigned on the issues and who made the specific commitments, and who has now withdrawn gracefully from the political scene. He won only his own state of Minnesota and the District of Columbia, bringing him 13 votes in the electoral college compared with 525 won by Mr Reagan, and 41 per cent of the popular vote.

However the President's personal popularity was not enough to guarantee him a conservative alliance in Congress. Though retaining control, the Republicans lost two seats in the Senate, including that of Senator Charles Percy of Illinois, the chairman of the foreign relations committee, and in the House of Representatives the gain of 15 seats was not enough to restore the losses suffered in the 1982 con-

gressional elections. In spite of his spectacular popular mandate, therefore, Mr Reagan cannot wholly rely on congressional support for his programme for the next few years. It will largely depend on what that programme is.

Within the United States the greatest concern will probably continue to be the size of the budget deficit, now running at some \$200,000 million. During his first term Mr Reagan was inhibited in his attempts to deal with this because both the main options open to him—raising taxes or cutting defence spending—seemed worse than learning to live with the deficit. Not that Mr Reagan was ready to concede that the objectives of stronger defence, lower taxes and reduced deficit were irreconcilable. What is needed, he has argued, is a reduction in government spending. If this remains the essence of the President's domestic economic policy then there will surely be further struggles with Congress over the nature of the spending cuts. But the fact is that economic reforms are urgently required in America, and that by virtue of his overwhelming public support Mr Reagan is better placed than any of his recent predecessors to bring them about.

The same applies in foreign affairs. Here most Americans agree with most of the rest of the world, and with Mr Reagan himself, that

what is now most needed is an acceptable working agreement on arms control. In the immediate aftermath of the election the international atmosphere was clouded by the intelligence reports, which fortunately proved to be unreliable, that a consignment of Russian MiG 21 fighters was on its way to Nicaragua. This set the alarm bells ringing in Washington, but the President's warning to the Soviet government about the dangers of arming Nicaragua was accompanied by a conciliatory message inviting the Soviet Union to begin a fresh round of talks about arms control. He emphasized that progress in this area was a priority. Its achievement in the next four years would secure the Reagan presidency a place in history, but this will depend as much on what is going on in the Kremlin as on the determination of the President.

"You ain't seen nothing yet" is a potent phrase which the President used to good effect during the election, but the euphoria which it reflected has aroused expectations in the United States which will be hard to satisfy. And politically Mr Reagan does not have much time. The gap between next month's inauguration and the transformation of a second-term president into a lame duck is a good deal shorter than four years.

DEC 84



POSTAL/AS

The death of Mrs. Gandhi: The Indian Prime Minister, Mrs. Indira Gandhi, was shot dead on October 31 in the grounds of her Delhi home by two Sikhs in her own security guard. Her son Rajiv was swiftly sworn in to succeed her. He imposed curfews and ordered the Army to bring the capital under control as Hindu mobs took revenge on the Sikh community by killing, burning and looting. As violence spread to other north Indian cities the total toll of dead and injured rose to several thousand.



POSTAL/AS

Mrs. Gandhi's body lay in state at Teen Murti House, her father Jawaharlal Nehru's former home, top right, until the funeral, when it was carried in a procession to a platform beside Delhi's holy Jamuna river, above. Her son Rajiv lit the funeral pyre. More than 100 world leaders were among the mourners.



INDIANAPOLIS/AS

WINDOW ON THE WORLD

Violence in Delhi: More than 1,000 people died in anti-Sikh rioting in the city following the murder of Indira Gandhi. The injured and persecuted Sikhs gathered in a refugee centre at Shadara, New Delhi, below, while tanks patrolled the streets, right.



FRANKSPONER



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Sikh-owned houses and shops in Delhi were burnt and looted, and mobs of several thousand attacked and gutted four Sikh temples in the south of the city.

The starving millions: The plight of 150 million starving people in Ethiopia and other African countries after two years of drought and consequent famine has at last touched the conscience of the world. At the Korem centre in the Wollo region of Ethiopia, among the 40,000 desperate people gathered there about 90 are still dying every day, either from starvation or from starvation-induced disease. At the

Alamanta relief centre, where these pictures were taken, the death toll is currently 1,500 a week. As relief pours in, getting food to the centres is taking priority; but irrigation and agricultural equipment, designed to guard against future catastrophe, is being held up and may now arrive too late to assure the next harvest. Only the arrival of rains would give hope.



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There is an overwhelming need for the care which the NBI is able to give, but we are very much dependent on donations and legacies, large and small, to assist us in our work. Please send whatever you can spare and help to bring a little warmth and happiness to those who have given so much.

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WINDOW ON THE WORLD

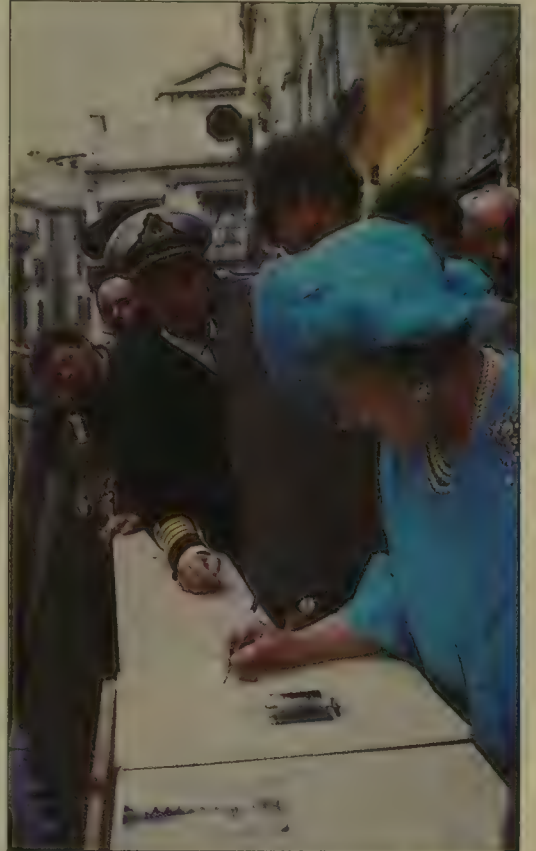


Melbourne's new arts centre: The last stage of the Victorian Arts Centre was completed in October. Costing \$225A million, the Centre consists of the National Gallery of Victoria, opened in 1968, the Melbourne Concert Hall, opened in 1982, and three theatres. These are the State Theatre, above, one of the largest in the world, seating 2,000, in which opera, ballet, musical comedy and variety will be performed; the Playhouse, seating 880, for drama; and the Studio, seating from 200 to 400, designed for experimental work.

Sited nobly on the banks of the Yarra River, the complex presents three architectural entities. The square functional block of the National Gallery of Victoria and the cake-like disc of the concert hall flank the nearly 400-foot-high skeletal spire, rising from a sheath of aluminium mesh, which marks the theatres—which are built

below ground. The interiors are rich and dazzling, with deep, subtle shades of mulberry and aubergine in carpets and soft furnishings setting off and reflected in black glass and mirror panels and in the sheets of gold, copper and simulated gem-stone. Miraculously, this opulence has been achieved without vulgarity. The architect Sir Roy Grounds and interior designer John Truscott have done Melbourne, and Australia, proud. The 10 acre site has always been associated with popular entertainment, from the days when the Aborigines held their corroborees there, through circuses, skating rinks, military bands and dance halls until 1953 when the hotch-potch of buildings burnt down. Now, phoenix-like, the tradition persists, with a magnificent centre where the arts, both classical and popular, find a splendid and impressive home.

The Queen Mother in Venice: On her first visit to Venice the Queen Mother inspected the British "Venice in Peril" fund's restoration work at several sites and churches, where she signed the visitors' books. Her three-day stay included tours of the city by motor boat and gondola.



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Monday, October 15

Talks between the Coal Board, the National Union of Mineworkers and the conciliation service Acas broke up without agreement.

The Nobel prize for medicine was won by Dr Cesar Milstein, for work connected with diagnostics, shared with Professor Niels Jerne and Dr Georges Koehler for work on monoclonal antibodies. All three were at the Medical Research Council's Laboratory of Molecular Biology at Cambridge.

President Duarte of El Salvador and left-wing rebels agreed to set up a joint committee to find ways to end the five-year civil war.

Tuesday, October 16

Bishop Tutu, 53, Anglican general secretary of the South African Council of Churches and anti-apartheid leader, was awarded the Nobel Peace Prize.

Wednesday, October 17

Britain followed Norway and cut the price of its oil: North Sea crude was reduced by \$1.35 a barrel. Nigeria cut its oil price by \$2 a barrel on October 18.

The £1,000 fine imposed on the President of the NUM, Arthur Scargill, for contempt of court was paid by an unnamed person.

Thursday, October 18

The £ fell to a new low of \$1.186.

Dr Anita Brookner won the Booker prize for fiction with her novel *Hotel du Lac*.

Fierce battles were reported between Iraq and Iran in the Gulf War, with heavy casualties on both sides. Iran claimed to have recaptured 16 miles of Iraqi-occupied territory.



Sir Richard Stone, 71, the Cambridge economist, won the Nobel prize for economics.

Friday, October 19

A British officer and a Filipino crew member were killed on the diving support ship *Pacific Protector* when it was hit by a missile fired from an Iranian aircraft in the Gulf.

Saturday, October 20

Michael Eaton, the 50-year-old north Yorkshire area Coal Board director, was appointed the Coal Board's chief communicator and public spokesman.

The Spanish trawler *Sonia* sank off the Cornish coast after having been fired on by an Irish navy gunboat. The trawler was said to have been fishing illegally in Irish waters. The crew were rescued unhurt.

Sunday, October 21

The Foreign Office banned visitors to the three fugitives in the British consulate in Durban after they had given a television interview, made political statements and set conditions for leaving the building.

Niki Lauda won his third motor racing world championship in Estoril, beating his team-mate Alain Prost by ½ point.

François Truffaut, the French film director, died aged 52.

Monday, October 22

More than 7,000 South African troops and police moved into the black township of Sebokeng and arrested 350 people in an operation to curb unrest in the industrial area south of Johannesburg. More than 70 people had died in two months of violence caused by rent increases and in student protests at inequalities in education.

The South African government forfeited £400,000 bail after four of its nationals failed to appear at Coventry magistrates' court to answer charges of arms smuggling.

Princess Anne began a three-week tour of Bangladesh and India to see the work of the Save the Children Fund.

Professor Paul Adrien Maurice Dirac, the British physicist and Nobel prize-winner who developed "Dirac's Equation" which explained the mechanics of the atom, died aged 82.

Tuesday, October 23

President Mitterrand of France arrived in Britain for a four-day state visit. The cordiality was somewhat marred by the discovery by British police of explosives apparently planted by a French official to test security at the French Ambassador's residence.

Wednesday, October 24

The pit deputies' union Nacods called off their strike, due to start on October 25, after accepting a peace formula offered by the National Coal Board during talks with the conciliation service Acas.

Budget Holidays and Excel Holidays collapsed leaving up to 10,000 passengers stranded in Greece, Cyprus and Spain.

Britain had a visible trade deficit of £764 million in September. Invisible earnings reduced this figure to £5.4 million.

The British Government announced emergency aid of £5 million and 6,000 tons of grain for the starving population of Ethiopia.

Workers at the Jaguar car company voted to strike after rejecting a 22 per cent pay increase spread over two years.

Thursday, October 25

The High Court ordered the sequestration of the NUM's assets for refusing to pay the £200,000 fine imposed for contempt of court.

Eric Heffer, Shadow Housing Minister and former Party chairman, lost his seat in the elections to the Labour Party Shadow Cabinet, and Tony Benn failed to get elected.

The Speaker of the West German Bundestag Dr Rainer Barzel resigned over allegations that he had received secret payments from the Flick industrial group.

Queen Elizabeth the Queen Mother began a three-day visit to Venice.

Friday, October 26

Norman Tebbit, Trade and Industry Secretary, and his wife, victims of the IRA's Brighton bomb on October 12, were transferred to Stoke Mandeville Hospital, Buckinghamshire.

Surgeons in California transplanted a baboon's heart into a 14-day-old baby girl suffering from a potentially fatal heart condition.

Neil Kinnock, leader of the Labour Party, announced portfolios for his new Shadow Cabinet. Peter Shore lost responsibility for Trade and Industry but remained Shadow Leader of the House, Denzil Davies took over Defence, John Smith Trade and Industry, John Prescott Education, Gwyneth Dunwoody Transport, and Robin Cook added the role of campaign co-ordinator to his European brief.

Sunday, October 28

Arthur Scargill, President of the NUM, confirmed that Roger Windsor, the

union's chief executive, had met Colonel Gaddafi, the Libyan leader, in Tripoli.

Sir Geoffrey Howe, Foreign Secretary, arrived in Israel for a two-day official visit, after seeing President Gemayel in Lebanon.

Monday, October 29

An 8½ per cent production cut was agreed by members of the Organisation of Petroleum Exporting Countries in an effort to avert a price war.

27 Conservative MPs voted against the Government in opposing the provision in the Police and Criminal Evidence Bill which made racially discriminatory behaviour by the police a disciplinary offence. The Commons voted by 398 to 30 to keep the provision in the Bill.

Tuesday, October 30



The body of Father Jerzy Popieluszko, the Polish priest kidnapped on October 17 by three secret policemen, was found in a reservoir near the city of Wroclawek, central Poland.

Ursula Bloom, the romantic novelist who wrote some 560 books, died aged 91.

Wednesday, October 31

Indira Gandhi, Prime Minister of India, was assassinated in New Delhi by two of her bodyguards, both Sikhs. She was 66. Her 40-year-old son and

chosen heir, Rajiv Gandhi, was sworn in as the new Prime Minister. More than 1,000 people were killed as communal violence broke out following the assassination.

Talks at Acas headquarters between the NUM and the Coal Board broke down after 10 hours.

Thursday, November 1

Britain's unemployment figures fell in October by 58,504 to 3,225,136, 13.4 per cent of the workforce.

Zola Budd, who ran for Britain in the Los Angeles Olympics, announced that she was giving up international athletics and would stay in South Africa.

Friday, November 2

Lonrho sold its 29.9 per cent shareholding in the House of Fraser, the group owning Harrods, to Alfyed Investment Trust, a private company controlled by three Egyptian brothers.

Stalin's daughter, Svetlana Peters, who defected to the West in 1967, returned to Russia with her daughter Olga.

Velma Barfield, 52, was executed by lethal injection in North Carolina. A convicted murderer, she was the first woman to be executed in the US for 22 years.

Saturday, November 3

The funeral took place in New Delhi of Indira Gandhi, Prime Minister of India.

Sunday, November 4

Daniel Ortega, leader of the left-wing junta, was elected president of Nicaragua, winning over two-thirds of the vote. His ruling Sandinista Party won a similar proportion in elections to the 90-member National Assembly.

Two RAF Hercules transport aircraft began a daily airlift of food from Britain to relieve famine in Ethiopia.

Monday, November 5

Assets of the NUM amounting to £2,785,000 were temporarily frozen in an Irish bank by a Dublin High Court judge.

The number of miners reporting to work rose to 802 as the pit dispute entered its 35th week. Neil Kinnock,

the Labour Party leader, declined to attend the series of rallies organized by the NUM to maintain support for the strike.

Austin Rover car workers went on strike after rejecting the company's pay offer of 10 per cent over two years.

Tuesday, November 6

Ronald Reagan was re-elected for a second term as President of the US, winning 49 states. Walter Mondale won only Minnesota and the District of Columbia for the Democrats.

The Queen opened the new session of Parliament. The Government's programme included Bills for abolishing the Greater London Council and the six metropolitan county councils; "privatization" of the National Bus Company and the exposure of municipal services to competition; and the establishment of a national prosecuting service independent of the police.

President Pinochet of Chile imposed a state of siege to counter an upsurge of violence following the resignation of his Cabinet.

Thursday, November 8

The space shuttle Discovery took off from Cape Canaveral, Florida, to begin a satellite recovery mission.

Sir Michael Edwardes, former chairman of British Leyland, took over as chairman and chief executive of Dunlop Holdings.

Friday, November 9

Two of four Britons held in Libya since May were charged with offences concerning possession and smuggling of "state secrets".

Jaguar car workers, who went on strike on October 24, agreed to accept a revised 22 per cent pay offer over two years and called off the strike.

Sunday, November 11

Two Russian soldiers who deserted from the Red Army in Afghanistan and who were granted asylum by Britain in June returned to Russia.

Correction

The reference to Robert Mugabe on July 18 should have identified him as Prime Minister of Zimbabwe.

100 years ago



An attempt to blow up London Bridge was illustrated in the *ILN* of December 20, 1884. "Some rascal probably belonging to the notorious gang of Irish-American conspirators" threw over the bridge's eastern parapet a bomb which exploded in the Thames. It only slightly damaged a granite abutment but hundreds of windows either side of the river were shattered by the blast.

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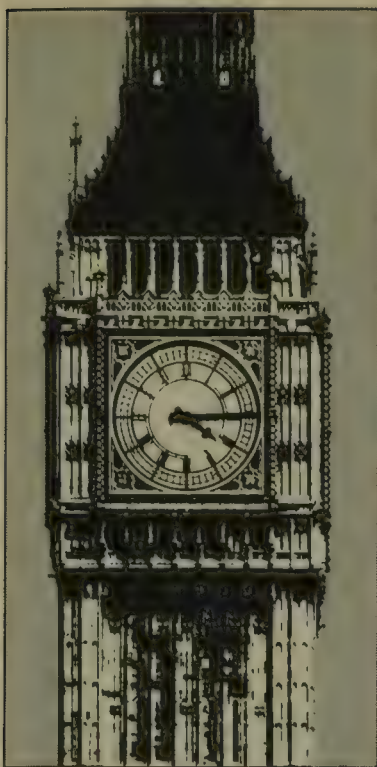
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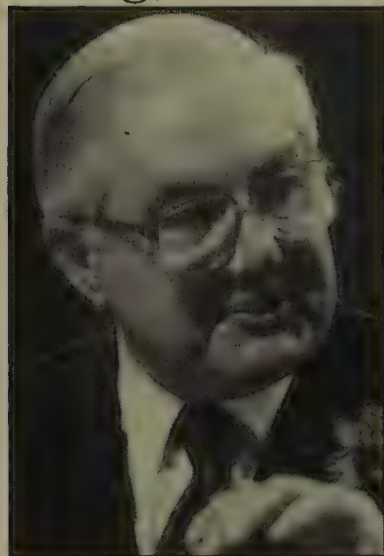
REFORMING PARLIAMENT

The British Parliament has developed over so many centuries that its workings often seem archaic. Without seeking to challenge the democratic tradition on which it is based many people today are critical of its structure and of its methods of operation, many of which were fashioned in a different age and take little account of modern practices and none of the advantages of new technology. The working arrangements of the House of Commons, its voting procedures and methods of debate, the working hours and conditions for MPs, the lobby system and reporting methods, the operation of select committees, as well as the composition, powers and existence of the House of Lords—all of these and

many other present parliamentary practices have at times been strongly criticised, but suggestions for reform have seldom been widely supported within Parliament, which is inclined to urge change on everyone but itself. What do the most experienced parliamentarians think?

The *ILN* invited four former Prime Ministers—Mr James Callaghan, Mr Edward Heath, Lord Wilson of Rievaulx and Lord Home of the Hirsel—to record their views on the current system of parliamentary government in Britain, and in particular to say what reforms could be made to improve it.

Mr James Callaghan



Prime Minister of the Labour Government, 1976-79. First elected to Parliament in 1945 for Cardiff South, represented Cardiff South-East 1950-83, and Cardiff South and Penarth since 1983. Secretary of State for Foreign and Commonwealth Affairs 1974-76, Home Secretary 1967-70, Chancellor of the Exchequer 1964-67. Born 1912.

The first task of Parliament is to confer legitimacy and authority upon a new government and to render it accountable for its actions. That done, it has a continuing role in checking the government's executive decisions and stimulating new initiatives.

Its debates should be sounding boards which amplify the national concerns and put pressure on the government to respond. And despite the existence of other powerful voices in the media, the Church, the trade unions and so on, Parliament itself should play the primary role in setting the tone for national discussion.

If these things are done well the citizen feels a direct link with Parliament and democracy is strengthened. If not, there will be a growing lack of respect leading to indifference and even alienation from its work.

Modern developments in direct communication now offer a unique opportunity to bring Parliament and people together, yet they are under- or ill-exploited. The main impression people receive of Parliament's activities is via the radio coverage of Prime Minister's Question Time. During the last 20 years this particular occasion has degenerated into a badly run circus in which sticks are poked through the bars of the animal's cage and the infuriated creature responds in kind. The public is not impressed. Yet this particular event, which takes place for only 15 minutes twice a week and is unrepresentative of the general atmosphere in the House, is the principal source of the public's knowledge.

The House of Commons does not present itself well. Television coverage should be introduced at once for all important debates. This would give a more complete and balanced view of the work of the Commons, strengthen the link with the public by increasing

knowledge, creating dialogue and so enhancing the electorate's psychological investment in parliamentary government, something that is essential to a healthy democracy.

As to the procedures of the House, the voting system is archaic, time-wasting and should be modernized. Nevertheless, the Division Lobbies bring people together and are good places in which to transact a little business. They should not be abolished altogether in any new system of voting.

"The House of Commons does not present itself well. Television coverage should be introduced at once for all important debates."

As to speeches, some of the most effective back-bench contributions have crystallized a whole mood and swayed an entire debate in a few short sentences. There is a strong case for limiting the length of speeches to 10 minutes for a period of, say, two hours during the course of a major debate. It would also enliven debates if we could revert to the former practice of rising to "catch the Speaker's eye" instead of writing to him beforehand to be put on his list and then reading every word of a type-written effusion. I fear those days have gone for good, but they made for real debating.

A useful reform would be to abolish the Lobby system by which members of the Press secure unattributable in-

formation. The number of lobby correspondents has grown so large that the system is now completely out of hand. The trust and the conventions on which it was based no longer exist, and it would be better if it went.

The recent introduction of Select Committees composed of members of all parties who study a particular problem in detail and are able to cross-question Ministers and civil servants at length has been a worthwhile reform. It is not so easy for Ministers to escape searching questions in front of a Committee as they are able to do at Question Time and Members become better informed. Nevertheless, it is in the Chamber itself that the main battle must continue to be fought.

The growth of almost uncoded Administrative Regulations has left the citizen with a sense of remoteness and confusion. This is compounded by a feeling of grievance when he comes up against decisions which he feels have been reached in an arbitrary manner by remote and unaccountable tribunals or bureaucrats. Parliament should make a detailed study of how Administrative Law is dealt with in some Continental countries. I have a strong feeling that the system practised in France is superior to our methods.

As to the House of Lords, there will never be agreement between the parties on how to reform it. So the choice is between abolishing it and leaving it as it is. On the whole I would leave it, but would alter the method of nomination.

Proportional representation? Tempting whenever the extremes are

REFORMING PARLIAMENT

nasty—but no, thank you.

Lobbyists and public relations firms? A growing tribe of pests whose work mostly fills the wastepaper baskets. If they cannot be eliminated they should be closely regulated.

Mr Edward Heath



Prime Minister of the Conservative Government 1970-74. First elected to Parliament in 1950 for Bexley, represented Bexley, Sidcup 1974-83 and Old Bexley and Sidcup since 1983. Deputy Chief Whip 1952-55, Chief Whip 1955-59, Minister of Labour 1959-60, Lord Privy Seal 1960-63 (when he led the British team in negotiations to join the EEC), President of the Board of Trade 1963-64. Born 1916.

The parliamentary system at Westminster urgently needs drastic structural change. First, the House of Lords should be reformed. This Parliament has already shown how vital it is in dealing with what Lord Hailsham so brilliantly described as "an elected dictatorship". It is no longer acceptable that hundreds of hereditary peers who take no interest whatever in parliamentary affairs should from time to time be enticed to their Lordships' House at the Government's behest in order to support some measure which would otherwise never pass. Fortunately they do not have either the resolve or the stamina to see a measure through the committee and the report stages.

The proposals put forward in the mid 1960s for the reform of the House of Lords, and agreed by all parties, were carried in the Upper House and would have become law in the Commons had not James Callaghan as Home Secretary abandoned them by weakly giving way to pressure from an unholy alliance of Enoch Powell and Michael Foot. Neither wanted reform, the former preferring to live in a medieval world of his own, the latter wanting to abolish the Chamber. These proposals should now be re-examined.

Next, the House of Commons has grown steadily larger and now, with 650 members, is almost unmanageable. In the United States, with a population more than four times that of Britain, the House of Representatives consists of 435 members. It should be possible for Members of Parliament in this country to represent far larger constituencies provided that they are given the necessary resources with which to work.

The consequence of the over-large House of Commons is that many members are frustrated at not being able to speak on those few days in the session which interest them. This leads to suggestions that in major debates speeches should be limited to a short time, such as 10 or 15 minutes. Such a rule would make it impossible for any major contribution to be made to debates in the House of Commons. Recently Helmut Schmidt, the former Chancellor of the Federal German Republic, made a great impact with a speech in the Bundestag which was then widely circulated and reported throughout the world. This speech lasted for 50 minutes, and was accepted as a major contribution to an important debate. It is today impossible to have such an event in the House of Commons.

The next major step which should be taken is to reconstruct the dates for the session of Parliament. It should begin earlier in the autumn. The Budget should be taken at the beginning of the year. The financial year should be moved to January 1 to coincide with that of most firms and individuals. This would enable the necessary debates in preparation for the Budget and the production of the White Papers to take place before Christmas. The Finance Bill would then be completed before Easter. This would enable the House to rise at the beginning of July, and for Members and their families, especially those with children, to take their holidays at the appropriate time. The House would then come back earlier in the autumn. The vested interests against change in the Treasury ought to be overruled. The other objection raised—the placing of the party conferences after the holiday season and before the House meets—should not be allowed to interfere with the reorganization of the parliamentary session. In fact it would be a good thing if the party conferences were to be spread throughout the year.

Mention of holidays for Members and their families brings me to the question of facilities for MPs. First, they should be better paid. Weak governments have too often given way to the clamour of the Press in keeping Members' salaries and allowances at a low rate compared with all other major Western countries. The provision of one secretary and half a research assistant is quite inadequate to enable a Member of Parliament not only to look after his constituents but also to enable him to become fully briefed on the major issues before Parliament.

Moreover, a great weakness in our system is that MPs do not have sufficient resources to travel extensively in the rest of the world and to study developments in other countries. They do not have the time nor the secretarial resources nor the money. Too many of them have to rely on a delegation from the Commonwealth Parliamentary Association or the Inter-Parliamentary Union or an invitation from another government. In these cases they see and hear what they are wanted to see and hear.

The form of Questions to the Prime Minister ought to be changed. What is known as the "open" question, asking the Prime Minister what the Diary consists of for the day, which enables any subject to be raised, weakens the position of anyone genuinely seeking information or endeavouring to put pressure on the Prime Minister. This is a fairly recent innovation and ought to be abandoned. We should return to earlier days when the Prime Minister was questioned on the major issues before the country and the world, and dealt only with those.

"Mention of holidays for Members and their families brings me to the question of facilities for MPs. First they should be better paid."

Next, there should be a fresh look at the Committee system, which has been running for the last decade. There are now so many departmental committees and so many Members are required to man these committees, as well as the legislative committees, that when they are operating at the same time as party committees the chamber of the House of Commons is denuded. When I first came into Parliament in 1950 the House was always packed for the opening and closing speeches from the front benches. This is no longer the case. The benches tend to be occupied only by those trying to speak. Even so, written questions have revealed that a large number of committees fail on many occasions to obtain a quorum. This certainly needs restructuring. What we have tried to do is to impose the American inquisitorial committee system on top of the British parliamentary system. The result has been to remove the floor of the House of Commons from its position as the major forum for discussion on parliamentary affairs, except on particularly important and controversial occasions.

Another change which would broaden the outlook of MPs would be to admit the British European MPs to all quarters of Parliament except the floor of the House of Commons. An extraordinarily petty attitude has been shown in the past towards European Members, quite unlike that of the other democratic assemblies in the European Community.

One of the things most obviously lacking in today's Parliament is the

lack of opportunity for Members to meet together for informal discussion. In the old days it was brought about by the fact that there were very few rooms available for individual MPs. Although the facilities are still quite inadequate this drawback has been removed to some extent, but the result is that it is extremely difficult for Members to find each other for informal discussions.

This seems to be the main reason why the present voting system is maintained. It may be that spending 15 minutes on a vote can be justified once a day at the end of a long debate at 10pm. What is much more difficult to justify in modern times is the House of Commons traipsing through the lobbies for division after division for three or four hours well into the night. This, too, needs rectifying.

The Westminster Parliament is grossly overburdened, as are Ministers themselves. For example, the House of Commons sits for three times the number of hours a year the Federal German Bundestag sits. Moreover it spends a lot of time sitting at night, which is not the best time to take important decisions. Nor does the public get the opportunity of reading what is said, because debates are too late to be reported now that papers have earlier times for going to press.

This problem can be dealt with to a certain extent by having sessions earlier in the day, as do most other Parliaments. But the real solution to Parliament being overburdened and Members and Ministers being overworked is the devolution of power and administration. This was the real purpose of the devolutionary proposals put forward originally by the Conservative Party and put into law by the Labour Government. It is as well to remember that had the Labour Party not become so unpopular at the time of the referendum we would have had devolution in this country.

Next, the parliamentary Gallery should re-establish its former standards of giving the public a fair picture of what is happening in the chambers of both Houses, rather than spending its time ridiculing Parliament and parliamentarians. Furthermore, the Lobby system should be reorganized into an open publicly-named system. To a greater extent than ever before the Lobby is reporting what it is fed from official sources. This cannot be healthy. The public has a right to know who has given information or expressed views reported in the media. They can then judge its value for themselves.

Finally, the House of Commons should be televised. When radio was introduced it was said that Members would perform for the radio. In fact nothing of the sort has happened. My constituents complain to me that all they hear are "animal noises". They ask why I want the House to appear on television, to which I reply that they would then be able to see who is making the animal noises. They might then be able to prevail on MPs to avoid

these performances.

In conclusion I readily admit that none of these changes will be brought about. Neither of the major parties has either the will or the skill to carry them through, nor have they thought about them or prepared for them. In fact neither wants an effective Parliament.

Lord Wilson of Rievaulx



Prime Minister of the Labour Governments 1964-70 and 1974-76. First elected to Parliament in 1945 for Ormskirk, represented Huyton 1950-83, created Life Peer 1983. Secretary for Overseas Trade 1947, President of the Board of Trade 1947-51. Born 1916.

The introduction of the Select Committees has been of value to Parliament. During the long period of Conservative rule, which we used to categorize as the 13 wasted years, I was chairman of the Public Accounts Committee. That was the first committee—it was set up by Gladstone—and I was its centenary chairman. When I was Prime Minister I felt we ought to have more committees, both to help backbench MPs identify with the problems of government and to give them an insight into what was being done.

“The danger is . . . that Members begin to regard the committees as more important than the Chamber itself.”

The introduction of the committee has also been of value as a training scheme. There is a lot of expertise on the back benches which is being brought out and made use of in committee. And there is a certain independence, even more now than perhaps a few years ago. Committee members are not going to be ordered about by anybody.

One finds—I don't think I'm imagining this, it was certainly true of public accounts—that MPs build up a real basic loyalty to their committee

which transcends party loyalty. And to that extent, since they are all backbenchers, it is easier to get agreement in committee. Whereas it used to be said it must be either red or green, now they're finding subtle shades of heliotrope. And they are very good at finding the questions to the answers, and show a degree of impatience if Ministers start replying with the sort of turgid old stuff drafted in their Departments. It's a new dimension, and a deep one.

I think any Prime Minister worthy of the job should be glad of this system. It means that he or she is going to get a clout across the ear a few times, but will have the right of reply. It does mean that on most subjects you get a very informed debate. The danger is, and I think successive Prime Ministers have seen it, that Members begin to regard the committees as more important than the Chamber itself. And I'm not sure that the system works in the area of foreign affairs.

The House of Lords has great value as a revising chamber. It would be very provocative to abolish the hereditary system, and the present composition does provide a useful way of getting expertise in great variety. So many who are there on grounds of heredity ought to be kept on grounds of quality. There should be no elected element, for as soon as it was introduced the Lords would start claiming more powers and more rights. The present one-year power of delay is the right period. The House of Lords should not have the power to reject, but to reconsider something that might perhaps have been voted on in the Commons at four o'clock in the morning, or was perhaps introduced by the Government in a hurry. But because of the experience on local government this summer I don't think we shall have important business going through the Lords again during Ascot week.

The load of work on MPs has undoubtedly increased, and has been only partially offset by the provision of secretaries and the availability of research assistants. Increasingly during my 30 years in Parliament the MP has become a kind of helping hand. There have been changes in the working pattern—I made some by referring certain stages of Bills upstairs—but I would not change the working hours. Ten o'clock for divisions is all right. It's when it gets to three or four o'clock in the morning, which it did when we had that majority of two, that it gets tough. MPs do need the mornings, though to some extent they have now been taken up by committees.

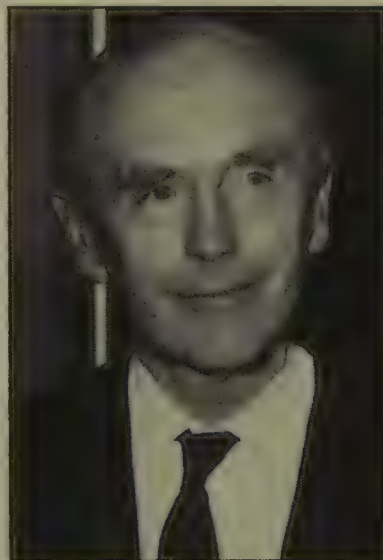
The Lobby system seems to me to have worked. I can't think of any case when I have spoken to the Lobby, either as Prime Minister or as Leader of the Opposition, or as Shadow Chancellor, when I have been let down. I know they sometimes “go native”, becoming almost half MPs, but from the Ministerial point of view it works.

Television in a sense has changed things. When the Tory Press was des-

cribing me as a black beetle or a devil with horns it was a great help when I could go on television and be seen to talk and look like an ordinary chap.

I'm not happy about the present recording of Parliament without seeing it, because of the shouting. If people could see MPs in action it would probably all make sense. It would certainly have the effect of encouraging more MPs to sit through debates in the House, because their constituents wouldn't understand why they weren't there. So I think I'm in favour of televising the House. What I would like to see is for the two sides to sit down and decide how far we should go, and agree first of all on a certain minimum coverage—clearly Budget Day, the debate on the Queen's Speech, and so on: the big debates. Televising Prime Minister's Questions would I think give a very special advantage to the Prime Minister, though perhaps she might have to appear a little more conciliatory. It should be on a different channel, so that it doesn't push out popular programmes.

Lord Home of the Hirsell



Prime Minister of the Conservative Government 1963-64. First elected to Parliament in 1931, representing South Lanark until 1945, Lanark from 1950-51 and Kinross and West Perthshire 1963-74. Inherited title Earl of Home 1951, disclaimed peerage 1963. Minister of State Scottish Office 1951-55, Secretary of State for Commonwealth Relations 1955-60, Lord President of the Council 1957-60, Secretary of State for Foreign Affairs 1960-63. Created Life Peer 1974. Born 1903.

A Parliament which has evolved with caution through the centuries, and arrived at an advanced state of democracy, is unlikely to indulge in revolutionary change. In fact the most radical proposal of recent years has been the Socialist Party's flirtation with the abolition of the House of Lords. I write “has been” because such a policy is less and less likely to attract the electors as events continue to underline the need for a Second Chamber to revise legisla-

tion, and as the Lords are seen to use their independent judgment in the public interest.

In the past there has been criticism of the powers given to the House of Lords, but there is now probably a majority who feel that the ability to delay really controversial legislation for a year is about right, and gives the House of Commons and the people a chance to have second thoughts.

“The most radical proposal of recent years has been the Socialist Party's flirtation with the abolition of the House of Lords.”

One change which is now well established, and which by general consent has improved the structure of the House and given it a new look, has been the introduction of Life Peers. They have been appointed from all walks of life; they represent a wide range of knowledge, and therefore bring to the debate of the Second Chamber great authority.

Another development has been the appointment of committees to study and to report upon particular subjects of complexity. Perhaps the best known of these is the committee which is responsible for the detailed examination of European legislation and regulations as they apply to Britain. The reports have been acknowledged to be of real value to the House of Commons as well as to the European Parliament.

There have been various attempts to reform the House of Lords. In 1911 the matter was said to be “urgent” and so it was when Richard Crossman, in Harold Wilson's administration, brought a Bill into the House of Commons. That was defeated by Enoch Powell and Michael Foot.

I guess that for the time being at any rate no one proposal for reform would gain a majority in either House, and that therefore governments of any party will hesitate to bring in legislation. The British people take this calmly for they like something which works, and the House of Lords does.

Such criticism as there is of the House of Lords centres on the continuation of its hereditary system, but if it was not there how would the younger men be found who at present do the day-to-day work? It is doubtful if party lists would be a satisfactory substitute and anyhow, who wants to reproduce the pattern of the House of Commons?

The difficulty which arises in relation to an elected Second Chamber is that it could claim an authority from the electors which might challenge that of the House of Commons, and bring both Houses into conflict. Various compromise proposals have been put forward, and one day one of them may find favour.

Meanwhile the House of Lords works on quietly and well as part of the British Constitution.

Bringing good out of evil

by Sir Arthur Bryant

No more shameful treason against our libertarian and Christian form of governance has ever taken place as was all but successfully committed in Brighton in October by the acknowledged partisans, foreign financial supporters and murderous "hit men" of the Irish Sinn Féin movement. Its object was to blow up members of the democratically constituted British Cabinet, including the Prime Minister, while they were sleeping or working in their hotel bedrooms before the final day of the annual Conservative Party Conference at Brighton.

It was an unsuccessful attempt in 1605 by a small group of disgruntled Roman Catholic conspirators to destroy King, Lords and Commons during the State Opening of Parliament which led to the traditional annual day of national thanksgiving, protest and Protestant fervour long known as Guy Fawkes Day. Then 36 barrels or 6 tons of gunpowder were discovered in cellars of the Houses of Parliament by a search party of the King's bodyguard, or Yeomen of the Guard. Celebrated throughout the 17th, 18th and 19th centuries and well into my own lifetime it is still recalled even today by the firing of squibs and rockets on the anniversary night, much to the agitation of nervous domestic cats and dogs and the manifest delight of small boys.

For more than 300 years the shock, detestation and horror caused by that far away attempt to do what Sinn Féin so nearly succeeded in doing was commemorated annually by a law-respecting Protestant people. A later attempt was made in the uneasy years of financial malaise, frustration and inflation in the aftermath of Waterloo by a band of militant left-wing desperadoes. Led by an agitator named Thistlewood, they planned to massacre, with a bomb and volley of hand grenades, Lord Liverpool's entire Tory Cabinet, including the Duke of Wellington, as they dined together at Grosvenor Square in the year of George IV's accession. Their plan was frustrated by the arrival of a posse of police officers and a platoon of Coldstream Guards just as they were about to sally forth from the hay-loft in the Edgware Road where they had secreted their bombs and cutlasses, together with a sack in which a butcher named Ings was to carry the severed and dripping ministerial heads to be exhibited on pikes to a revolutionary mob outside the Mansion House. The leader of the police was killed as he entered the hay-loft and Thistlewood himself and most of his gang momentarily escaped in the ensuing mêlée, but they were quickly rounded up, five of them, including Thistlewood himself, suffering the fate

they had planned for the Cabinet, as the public executioner held up their dripping heads before the crowd.

The British public's reaction to this year's attempt to murder Britain's constitutional Government and Prime Minister was a spectacular surge of support in the opinion polls, though Mr Arthur Scargill, the President of the Mineworkers' Union, has maintained a significant silence about both the intended massacre and the Prime Minister's narrow escape from death. Perhaps this is not surprising, seeing that he himself has never varied in his self-proclaimed belief that the object of the partial national coal-strike he has initiated has been purely and avowedly to overthrow Mrs Thatcher's Government and, reversing the electorate's democratic decision at the polls, drive her out of public life, leaving himself, like George Orwell's Big Brother in *Nineteen Eighty Four*, sole and unchallenged ruler of the whole country.

Paradoxically, it has been the supposedly left-wing Bishop of Durham,

field & Nicolson), as "the most dangerous man in the country", adding characteristically, and, as I suspect, discerningly, "I suppose that if I met him I would find him quite a good chap."

The popular view of Margaret Thatcher, so assiduously promulgated by Arthur Scargill and by both the extremist and sentimental parties of the Left, as a heartless and obstinate precision totally lacking in compassion, is, as anyone personally acquainted with her knows, utterly wide of the mark. She is an exceptionally kind woman, as tender-hearted as she is charming, and the beauty of her expression belies neither her compassionate nature nor the unflinching and unshakable honesty with which she states and upholds her opinions.

"I am in politics," she has said, "because of the conflict between good and evil, and I believe that in the end good will triumph." For the same reason she will not follow expedient policies "which suit the hour but will

ditions of freedom."

Yet, as the past has shown, Margaret Thatcher has something more in her than appreciation of these honest shopkeeping virtues which a nation of shopkeepers expects and, as she believes, needs in its rulers. She has the Nelsonian capacity of having, after taking every conceivable workaday care and pains to make provision for every foreseeable need and contingency, to rise above the predictable and transcend herself. When, having prudently pursued every requisite economy—some of us who believe in Britain's continuing a maritime destiny, considered over-prudently—she was faced by an outrageous invasion by a régime of criminal military and naval bullies and chauvinists of a small British island community 8,000 miles from our shores, she suddenly stopped saying, "Can we afford to protect them?", and said in no uncertain voice, "Can we afford not to protect them?". And took, in doing so, the greatest naval risk—though, as it proved, justifiably—in our entire history.

It is my belief that she will one day do it again, discarding in the fullness of time the theoretical shibboleths of economic purists whose negative monetary restrictions, by causing underproduction and unemployment of our human and material national resources, lay her party and herself open to charges of indifference and lack of compassion at the tragic plight of millions out of work, especially the young, in need of the very wealth which their own labour, rightly trained and harnessed, could create for themselves and others. Once, writing to me, she made use of the phrase, "the creative use of money" and its importance, and, unlike her critics and opponents—whose only remedy for underproduction and unemployment is to borrow ever more at interest, thereby raising prices, taxes and inflation—her sense of its possibilities may one day enable her, in her own good time, like Abraham Lincoln in a similar decisive moment of his country's history, to make money "the servant and not the master of humanity". And what is more to do so under a free, not a totalitarian, system of government.

Margaret Thatcher is a workaholic, as I am, and, as such, in subordinate office, was a superlative departmental Minister. But by virtue of their historic constitutional position as *primus inter pares*, British Prime Ministers sometimes need to be a little idle and so give themselves time to think, which was why Baldwin and Attlee excelled as peacetime premiers and Churchill and Thatcher as war ones. Yet here again Britain's first woman Prime Minister's capacity for the unexpected, and for inspired political insight, may cause her one day to surprise us all.

"Mrs Thatcher has something more in her than appreciation of these honest shopkeeping virtues which a nation of shopkeepers expects..."

whose sympathy with the North Country miners of his diocese caused so much concern in Conservative and traditionalist circles, who has since denounced Mr Scargill—the "King Arthur" of the Mineworkers Union—as a committed Marxist "seeking to organize ever-growing intimidation which breaks out into wider violence". Nine years ago, triumphant from the success of the mass picketing he had organized in the 1969, 1972 and, above all, the 1974 miners' strikes, when his spectacular triumph of violence at the Saltley coke depot ultimately brought down the Heath Conservative government, Mr Scargill outlined his plans for total victory in an interview he gave in the July-August, 1975 issue of the *New Left Review*. "It is," he said, "a class battle and a class war... My position is perfectly clear... I want to take into class ownership everything in Britain." He has never wavered from this belief, consistently describing his aim as total victory in the miners' strike, enforced by mass picketing, intimidation and violence on an ever-growing scale, as a means of destroying Mrs Thatcher, her Government and Party and replacing them by a revolutionary totalitarian dictatorship. It was an early realization of this which caused Lord Longford, a former member of the Labour Government and at that time Leader of the House of Lords, to describe Arthur Scargill, in his 1981 diary (published in book form in 1982 as *Diary of a Year*, by Weiden-

not suit the morrow. For the easy path today leads you into the thicket tomorrow." Freedom, responsibility and justice, she maintains, are the human moral needs on which all political activities, if they are to succeed, must be based. "You can't have freedom without being prepared to take responsibility. You can't have either without having a strong system of justice. You don't have anything unless you have a strong sense of enterprise in the hearts and minds and activities of your people."

These are truths which Mrs Thatcher learnt from her hard-working and honourable father, on whose precepts and life, out of gratitude for all he taught and gave her, she modelled both herself and her political aims. "In the end," she recently declared, "wealth is created by each of us producing something which someone else will buy in return for something which they have produced which we will buy." It is not an unfitting working philosophy for a shopkeeper's daughter, called by Providence and her own virtues to preside over a nation of shopkeepers. The kind of society she has envisaged for Britain, as she told Brian Connell in an interview reported in this summer's issue of *Time and Tide*, is "a society where there is both more power and finance in the hands of the people than in the hands of Government. That means a society where you have people willing to exercise responsibility as one of the con-

ENCOUNTERS

with Roger Berthoud

The RA's great animator bows out

On December 6 the 52 painters, sculptors and architects who are full Royal Academicians and the 26 associate RAs will meet to elect one of their number—it must be a full RA—as President of the Royal Academy, to succeed the architect and designer Sir Hugh Casson, who is nearing the retirement age of 75.

Sir Hugh's performance in his eight years in this position of considerable prestige and responsibility has been memorably effervescent and notably effective. He has been—as he was over a quarter of a century ago as director of architecture at the 1951 Festival of Britain—a great animator; and he has shown that it is possible to be a colourful PRA without the reactionary histrionics of predecessors such as Sir Alfred Munnings.

Apart from removing most of the suspicion with which the RA was regarded by enthusiasts of contemporary painting, Sir Hugh has brought it right to the forefront of London's cultural life, almost trebling the number of its exhibitions, revolutionizing its financial position with a £6 million appeal and other ventures, vastly boosting its sponsorships, launching

Founded in 1768—by Gainsborough and Reynolds, among others—the Royal Academy's reputation began to decline around 1880. No one has done more to revive its fortunes than Sir Hugh Casson.

the Friends of the RA, opening up the private rooms, and making the matchless galleries of Burlington House available in the evenings for concerts (from baroque music to Humphrey Lyttelton), dances and parties.

He had, he admitted when we met in the fruity mellowness of the General Assembly Room, heard some grumbles about “too much show-business”, but to his mind a concert or dance there was another log on the fire, not razzmatazz. True, when three exhibitions were opening within a few days, he might have seen the eyeballs of weary staff rolling upwards; but they had worked wonderfully hard, and he thought they liked it when the stairs were thronged and they could feel part of a going concern.

The RA's future looked grim when Sir Hugh took over in 1976 after the sudden death of his predecessor, the much loved but very retiring abstract

painter, Tom Monnington. “Sidney Hutchison, who was then Secretary, had been warning us for ages to face up to the financial situation. But there was a tendency to think that the Arts Council would extend a helping hand in an emergency,” he recalled.

“We decided we wouldn't go on hands and knees to the Treasury until we had exhausted every self-help device we could think of.” The slogan had been “The RA must remain independent”. Sir Hugh's counter-slogan was: “There is no independence in bankruptcy”. So the painful decision was taken that no exhibition would be held without sponsors. In the event, he said, sponsorship had proved to be not just financially rewarding: the interest and loyalty of the sponsors—a volatile breed given to flitting like starlings from motor racing to opera—had been rather touching. “They haven't pushed off or decided they can't be bothered

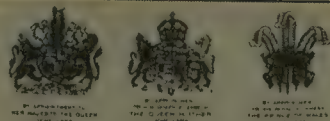
with the arts, even though artists tend to bite the hand that feeds. I think there is an extraordinary underswell of affection for the Academy—exasperated affection sometimes, but affection.”

Sponsorships come in different forms, he explained. “Olivetti brings in an exhibition, sets it up, takes it away and gives us the gate money. More often it's a guarantee against loss, up to a certain sum. Of course their name has to be on the public relations material, but in a discreet way—you're going to see Rembrandt, not Mobil. They don't interfere, but they watch. They like to have a say in the drafting of leaflets and posters, and they participate in lots of events, like bringing their friends for an evening among the pictures.”

The idea of starting up Friends of the RA was not Sir Hugh's: it had been around in Monnington's day, but no one had been ready to “give it a whirl”, Sir Hugh said. Launched on January 1, 1977, it now has more than 30,000 members who are thought to make it the largest body of its sort in Europe. For £18 a year—less for certain categories of members—they get free entry for themselves and a friend to all exhibitions, as well as access to



Smiling through: Sir Hugh's resilience was equal to the annual task of helping sift the 12,000-odd entries for the RA's Summer Exhibition.



Wartski

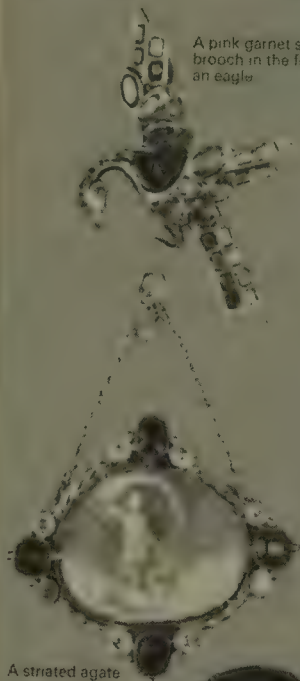
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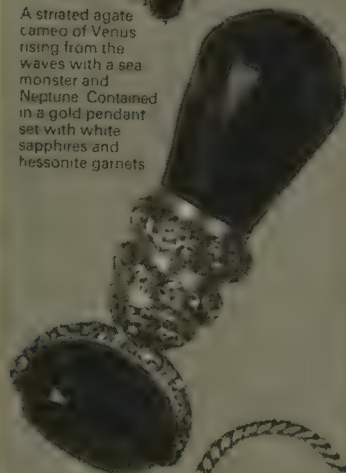
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A REGENCY CHRISTMAS

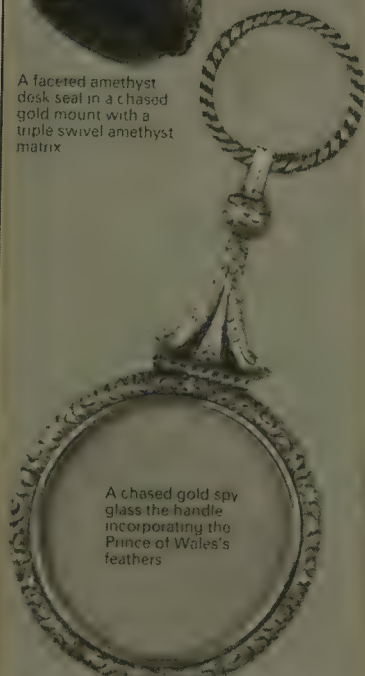
A pink garnet set gold brooch in the form of an eagle



A striated agate cameo of Venus rising from the waves with a sea monster and Neptune. Contained in a gold pendant set with white sapphires and hessonite garnets



A faceted amethyst desk seat in a chased gold mount with a triple swivel amethyst matrix



A chased gold spy glass the handle incorporating the Prince of Wales's feathers

Members of the British Antique Dealers' Association

The RA's great animator bows out

lectures, trips and parties.

Sir Hugh's excellent social connexions, aided by his wit and charm, helped greatly when the RA's £6 million appeal was launched in April, 1982 (it is hoped the total will be reached by the end of next year). £4 million is for endowment, the rest for capital projects, including improved display conditions. Lord Lever, the former Labour minister and financial expert, agreed to be a trustee, Prince Philip to serve on the appeal committee, and Robin Leigh Pemberton to be chairman, handing over to the chairman of Shell, John Raisman, when he went to be Governor of the Bank of England. "All have been very active and helpful," Sir Hugh assured me.

"The Government started us off with £250,000 on condition that we spent it on the building, which wasn't difficult!" Recently he went back to Mrs Thatcher to crave a further contribution to help meet the ever-rising demands of those who decide whether their museum/institution will lend a painting or object—the white-coated men, Sir Hugh calls them, who come around with their light, humidity and temperature meters. He resents their increasing power. "We are not air-conditioned, as you know, and not properly climate-controlled, though in a big house with 3-foot-thick walls the temperature does not change very much. I always say that the Queen doesn't have air-conditioning at Windsor Castle, and her pictures are in very good nick." A further government contribution of £250,000 has been promised providing it is more than matched by private donors.

Sir Hugh's friendly relations with the royal family, based partly on his versatility as an architect and designer, have been useful as well as agreeable (he was shortly off with his wife to Venice as a guest of the Queen Mother on board the royal yacht *Britannia*).

"I have worked for the Queen at Windsor since 1952 in various ways," he said. "Doing the royal apartments on *Britannia* was the first job—it came through the Council of Industrial Design. Then I pushed on to do guest suites at Windsor Castle—half a dozen, I suppose, over the years—and I have worked on the chapel there. I did Prince Philip's study and library at Buckingham Palace, and I advised them on the demolition of half of Sandringham. I'm now doing two rooms at Windsor. I do odd chores," he summarized characteristically.

The royal family has been very helpful, he said. "They really do turn up when they are importuned, and they are very loyal. Queen Elizabeth the Queen Mother has given parties for us, and so has Prince Philip. Queen Elizabeth comes here to lunches quite often. The trouble with royal contacts is that it's harder to ask them to do things when you know how pressed they are.



Finding a lottery winner, Casson-style.

But if you get a royal attendance at any evening, it jumps the temperature, doesn't it!"

Sir Hugh reckons that he has spent about two-thirds of his time being President of the RA, which meant leaving his architectural practice largely in the hands of his partner Neville Conder. Like many great energizers, Sir Hugh is an impulsive organizer, and suspects that he may have interfered too much at Burlington House where administration is properly the province of the Secretary, Piers Rodgers, and his able staff. But he felt he ought to be seen around: his predecessor Tom Monnington had been such a self-effacing man that people had, sadly, almost forgotten who he was, he said. "People remember the extroverts, don't they?" At any rate, he has found it irresistible, like running a combination of a museum, a theatre and a university (i.e. the RA's excellent art school).

The best part of exhibitions is preparing them, he reckons. "When it's open, the people come in and you think 'to hell with it.'" He looks back with particular pleasure at the Japan, Venice and Post-Impressionist shows, found the (much-abused) New Spirit in Painting "very exciting", and loved some of the smaller ones.

"My two great disappointments are that I have not persuaded my colleagues to put on any major exhibitions of architecture, hard though they are to do well; and as the son of an Indian civil servant I was very keen to do a big

exhibition on the British contribution to India in painting and in particular in architecture, furniture design and so on. Then came *The Jewel in the Crown*, and it was too late, perhaps."

The architecture exhibition might have been all the more valuable. Sir Hugh agreed, in that modern architecture has latterly been under unusually severe attack. "Personally I am always grateful that there is any interest in buildings: when I was a lad there was none at all. I welcome criticism and debate. Sometimes architects don't help themselves by being natural masochists who enjoy wearing hair shirts... Of course you can't design anything really creative without being a bit arrogant; but architects are unnerved by the constant patter, if not rain, of rocks, as well as the endless niggling of planning controls."

Sir Hugh will be going back into the architectural breach, if only part time, but fears that he will miss a structured job—getting on the roundabout in the morning and off in the evening, as he put it. He is certain he will miss being asked his opinion by the friendly heads which popped around the door of his office at Burlington House. In compensation there will be more time to spend with his wife, who is also a very able architect and designer, their three daughters, and his watercolours. Shaper of taste and builder of bridges between people of high and medium brows, defender of the heritage and of good modern design, witty companion and speech-maker, he must not be allowed to depart yet awhile from public life.

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CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

THE CORRECT PROTOCOL FOR WHEN AND WHEN NOT TO PRECEDE A LADY.



THE RESTAURANT DOOR.

WITHOUT doubt, the restaurant door has proved a major cause of confused masculine ditherings.

Unless the gentleman is absolutely sure in his mind as to whether he should precede his companion or follow her, he may end up attempting to walk through the door at the same time as she does. This has inevitably distressing consequences.

As in the case of steep, dark stairs (q.v.), the restaurant represents Unknown Territory; thus it is for the man to take matters firmly in hand and walk in first. He then turns and holds the door open for his companion.

THE STILE.

STRICTLY speaking, the gentleman should cross a stile in advance of the lady, thus establishing that it can withstand the weight of a person without an unlooked-for collapse of rotted timbers.

However, rather than assisting his companion as might be expected, he should proceed a short distance ahead, and make as though he were admiring a distant view, whilst the lady negotiates the stile unaided.

This custom is designed to avoid causing embarrassment on the part of female persons, lest they afford their escorts an unscheduled glimpse of stockinged ankle.

THE RAILWAY COMPARTMENT.

ONCE the train has come to a rest, the gentleman should at all costs resist his natural inclinations to let his companion alight first. Far from being well-mannered, such behaviour is merely ostentatious and inconsiderate.

The correct method is for the gentleman to alight first, then, holding the carriage door open with one hand, help the lady descend in as gracious a manner as possible onto the platform.

THE ROWING BOAT.

THE gentleman always precedes the lady so that he may seat himself firmly in the rowing position and steady the craft. He then instructs his companion to step aboard, seeing to it that she places her foot near the centre of the keel. On disembarking, the gentleman should get out first, secure the boat to a suitable mooring, and then assist his companion in regaining terra firma as uneventfully as possible.



DESCENDING STEPS.

IN this case, the matter of precedence is largely determined by the nature of the steps in question. Should they be dark, steep or otherwise difficult to negotiate, the gentleman should firmly lead the way in a chivalrous, pioneering spirit. If the lady then has the misfortune to lose her foothold, he is in an ideal position to arrest her further descent.

If, on the other hand, the steps take the form of a broad, shallow flight of stairs leading into a crowded reception area, the gentleman may care to follow at a little distance behind his companion.

This then affords her entry upon the scene the maximum possible theatrical impact.

THE CORRECT PREPARATION OF A GIN AND TONIC.

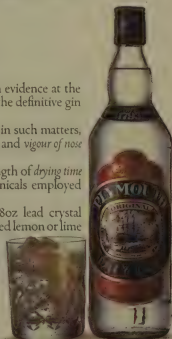
UNLESS a bottle of Plymouth is plainly in evidence at the drinks table, all further efforts to create the definitive gin and tonic should be abandoned forthwith.

As is generally accepted by those knowledgeable in such matters, Plymouth is alone in possessing the requisite dryness and vigour of nose for this most refreshing of libations.

(This is due in no small part to the inordinate length of drying time lavished upon the juniper berries and sundry botanicals employed in its manufacture.)

Plymouth should always be served in a large 8oz lead crystal tumbler, with a proprietary brand of tonic, thinly-sliced lemon or lime and generous quantities of freshly broken ice.

It should also be borne in mind that the suggestion 'ice and a slice, square' is a fairly reliable indicator that the gin you are being offered is not Plymouth, but another distillation of somewhat dubious provenance.



PLYMOUTH GIN IS NOT THE ONLY WAY TO TELL A GENTLEMAN.

House of Lords ceiling restored

The newly repaired ceiling in the House of Lords was unveiled in time for the opening of the new session in November, 137 years after its creation by Sir Charles Barry and A.W.N. Pugin. It has been hidden from view behind a protective platform since 1980, when a carved timber pendant boss fell on the seat normally occupied by Lord Shinwell, who fortunately was not there at the time and thus lived to celebrate his centenary in October this year. A survey revealed that the ceiling, which in spite of its apparent solidity was in fact a canopy of soft-wood suspended from a network of iron joists which also supported the cast-iron roof, had in parts disintegrated to the point known technically as "brashness", meaning that it had lost most of

its natural strength, was incapable of supporting its own weight and was cracking across the grain. The damage was scattered throughout the wooden structure and had evidently been caused by heat and chemicals from former heating systems and from the old gas lighting, the ceiling having acted for many years as a hot air, fume and ventilation duct. The major repair work, carried out by modern craftsmen to a plan prepared by the architects Donald W. Insall & Associates, involved the dismantling of the ceiling piece by piece, the restoration and consolidation of the carvings and supports, the painting and gilding of new and renovated joinery, and the reassembly of the whole ceiling canopy. The cost was around £1,500,000.



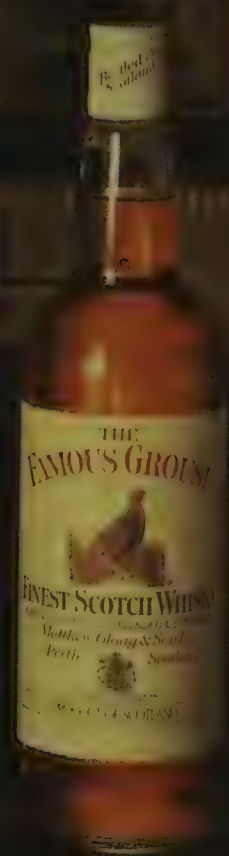
The structural carpentry had to be replaced, though the carvings, heraldic panels and arched braces and spandrels were consolidated and restored. The degraded timber was consolidated with epoxy resin, then carved, and reinforced where necessary with dowels, pins and cramps. Finally painting and regilding was done, care being taken to match in the colours with the original elements.







THE FAMOUS GROUSE
COUNTRY OF ORIGIN SCOTLAND NOTED FOR
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

Success against the odds

by Anthea Disney

To beat their social handicaps, women from minority groups need great determination as well as talent. Five New Yorkers of varied origins describe how they won through.

Photographs by Peter Howe



When Jewel Jackson McCabe was just 10 her family moved to a snobbish area of New York from their home in Washington. Like everyone else, her family was affluent and going up in the world—but black.

"We were the first black family on the block and it was a very isolating and subtly traumatic experience," she remembers. "My mother would take me swimming and mine would be the only brown body in the pool. The other parents ignored her but my mother, God love her, took no notice."

Today Jewel Jackson McCabe, 37, is chairman of the \$205 million Job Training Partnership Council, adviser to the Commonwealth Fund, head of the Coalition of 100 Black Women—a prestigious group which helps young black girls, teaching them by example—and acts as a consultant to several major companies, including American Express.

She maintains that those early days when her mother used to wrap her in a towel after swimming and walk her through groups of silent, hostile white people have helped make her what she is today. "I became adept at dealing with other people on the surface but inside I developed a strength through feeling deeply alone. The realities of having only one friend because of racism can be very instructional."

In the conference rooms of New York's corporations, in TV studios, medical centres, local government and politics an ever-increasing number of minority women with power can be seen who, like Jewel, have hurdled obstacles that would deter less single-minded people.

There are 985,000 black women living in New York City. There are also 750,000 Hispanics (those of Spanish-speaking origin) and 100,000 Asian women from all over the Orient. Many are mired in the poverty of the ghettos, some of the more fortunate are resolutely middle class but only a small percentage are outstanding successes. These are women with a determination to excel which is awesome.

"All minority women have to try harder. That is a fact," says Jewel McCabe. "My sense of advocacy for young blacks grew out of my ➤➤➤"

"I became adept at dealing with people on the surface but inside I developed a strength through feeling deeply alone."

JEWEL JACKSON McCABE

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Success against the odds

strength as a survivor. My father was the first black broadcaster in the country and at a very young age I understood the importance of communication and of marketing yourself."

Her father's friends were men like Adam Clayton Powell and Duke Ellington, and the Jackson offspring were expected to carve a place for themselves in black society. Today Jewel's brother is a judge and her sister is a teacher. She had a talent for dance and studied to become a ballerina, learning a rigorous sense of discipline which to this day she applies to every task. Yet dancing was not enough. She found she wanted to reach people more profoundly.

This took the idealistic young girl to work in an anti-poverty programme where she wrote speeches and learned to present herself to the public. By now she had a taste of her own potential and was rewarded by being made, at the age of 25, head of the Public Affairs Department of the Urban Coalition in charge of a budget of \$250,000.

One price of her dizzying rise to success as a public figure has been her marriage. "It's hard to have a wife with a 24-hour-a-day commitment. I've sacrificed a great deal but I'm exhilarated by what I do: power and influence are what turn me on."

Jewel will admit that being a handsome woman has helped open the closed doors. She says her looks give her access but then she has to prove to the men of influence that she's not just a desirable token but an informed person to be taken seriously. "That can take a while," she admits dryly.

Joyce Kuykendall agrees that beauty has helped in her rise to the top of the business world. Today she is Senior Product Manager for a division of L'Oréal, in charge of strategy, finance and advertising. Physical attraction, however, she believes is not as important as acceptability. "If you're black, people look first at your features, then at the way you dress and talk, and if you're judged too 'black' there's a reluctance to deal with you."

"White men and women have a dress code and a manners code and if I'm going to be a success then I'd better understand my environment and fit in. My being there at all in the boardroom is shock enough. Yet I can go home to Mississippi and be as down home and as black-sounding as anyone. It is just a question of knowing what is appropriate."

Joyce, 42, emphasizes the importance of appearing to belong to the dominant white culture when she is invited to talk to aspiring young black women. She dresses simply but exquisitely and lives in an elegant apartment filled with the black art she collects.

Tokenism does not bother her. "I can't afford to become self-conscious even though I'm only ever the one



"... to be a success I'd better understand my environment and fit in. My being there at all in the boardroom is shock enough."

JOYCE KUYKENDALL

black person at a business meeting. I know I'm judged more harshly so I've got to be good; I can't afford to coast. I can never forget that I could be living in a state of economic hardship simply because of the colour of my skin."

She grew up in a family of eight in rural Batesville, Mississippi, in the days of strict segregation. The door she had to use at the local bus station read "Coloured". She was not permitted to drink from the water fountain and her father would not let her shop in town because of the constant humiliations.

Yet she came out of this background with a strong sense of her own worth. "My father was a civil rights worker and he imbued us all with a positive attitude. I felt secure in myself when I went to college in the Mid West and then, while doing my graduate degree, I discovered I wanted to get into the business world, which is not traditional for black women. I polished myself and I got work as an auditor; each job I did thoroughly and moved up until I got on the fast track."

Like many of the women interviewed, Joyce is single. "If I married it would involve an awful lot of understanding on the part of the man. I live in the white world and at a certain level white people don't know blacks except as servants. I have to work hard to transcend the problems."



Aurora José has, at 32, reached an influential, executive position in New York's Human Resources Administration. She is an expert on tax law, and city officials consult her on all their major projects.

She has planned her career carefully and is graciously lenient, apparently fitting comfortably into the upper echelons of New York society. "I still see myself as a minority person; I'm not white even though I seem it—I have other cultural strains. It helps that I don't have an accent and when people meet me after a phone conversation they take a few minutes to adjust. I'm used to that."

Aurora grew up in Guam with Filipino parents who encouraged her to go to the United States to study. Having realized that her ultimate ambitions lie in national government, she has trained herself in public speaking. Grace knows she is often trotted out as a token but that goes without saying and it can even work to her advantage. "If

"It helps that I don't have an accent and when people meet me after a phone conversation they take a few minutes to adjust."

AURORA JOSÉ

"I don't look like an American executive. To compete I have to be better than anyone else just to get to the same position."

GRACE WONG

you're good and you're a minority woman, and a pretty one, you stand out. I've learnt I can make people listen to me and that's a powerful feeling.

"I'm very focused. Money is important to me but the ability to make an impact is more so. I realized a few years ago that if I marry, it will have to be to a man who can be an asset to me."

Whereas Aurora grew up in a middle-class home with enough money to fund an education at Washington's prestigious Georgetown Law School, and with the social graces of her Catholic academy upbringing, Grace Wong, pictured with her parents and sister above, arrived in the US 10 years ago with little except determination.

Born in Manchuria, she was taken to Hong Kong by her mother, leaving her intellectual father behind to face the tribulation of the Cultural Revolution. She, her brother and sister grew up speaking Cantonese and Mandarin and on arriving in the US, English was still a textbook language to her. ➡



Success against the odds

Money was desperately short so the Wongs took a cheap apartment in Chinatown and Grace was told she must forget advancing her education and support the family. She worked constantly, as a clerk, in a doctor's surgery and in a cake shop, but she was accepted at a community college where she studied at night for a degree in biochemistry. Not satisfied with this, she applied to Columbia University's double masters programme where she was the only Asian woman ever accepted for a Masters in Business Administration and a Masters in Public Health Administration.

"When we got to America my mother, who had been a teacher, had to work as a seamstress in a sweatshop doing piece work and making \$3 a day because she couldn't speak English. I was told I should do the same but I was not going to settle for that life. I learnt English, I took courses in psychology and philosophy, I even went backpacking and dated a blonde, blue-eyed American because I wanted to understand this culture completely."

Today, at 29, she is Vice President of Administration at Cabrini Medical Centre, one of Manhattan's major hospitals, and she has plans to go much further. "I'd like to be executive director of a university hospital," she says.

To this end she has taken the Dale

Carnegie course in public speaking to try to lose her rough edges and iron out her Chinese accent. And she has learnt to dress for success.

"To make it in this country you have to be assertive, and that's still hard for me," she says. "I'm shy and I come from a culture where the more learned you are, the less you display it. So I'm learning to market myself. I've trained myself to get by on four hours sleep so that I can read all the books I have assigned myself. I don't look like an American executive. To compete I have to be better than anyone else just to get to the same position."

The stories of New York's minority women are, of course, often the stories of immigrants and they smack of an almost 19th-century belief that the streets can still be paved with credit cards, mortgages and investments if not actually gold itself. For many of their parents, it was enough to have food on the table and shoes on their feet. But the children have seen beyond the confines of the ghetto, they have glimpsed just what the USA can offer to those with ambitions and qualifications and the capacity for sacrifice.

Part of that sacrifice can be a loss of cultural identity. Carmen Matias was born in Puerto Rico and was brought to the USA as a baby by parents who dreamed only of making enough money eventually to return home. Now 37 and a successful TV producer, she stays in the best hotels when she goes back to Puerto Rico to visit her

"Sometimes I get very hurt by my family's attitude. After all, I am living proof that the dream, with all its problems, is attainable."

CARMEN MATIAS

relatives. "I get a lot of resentment from my family. Behind my back they call me a New York-Rican, which means one who has affected a white life-style."

"Even my own sister, who lives in New York on welfare, says: 'Women like Carmen think they're better than us'. She has three children and is scraping by and I admit that in comparison to hers, my problems seem quite a luxury. I have a nice apartment, a husband and a child, I have a dishwasher and I go to restaurants for dinner. But that is because I always believed I could, whereas my sister has never felt she had any rights in life. Sometimes I get very hurt by my family's attitude. After all, I am living proof that the dream, with all its problems, is attainable."

Carmen says that, in all honesty, she believes the core of the difference between herself and her sister is the colour of their skin. Carmen is fair, her sister dark.

"At school she gravitated towards the blacks, and my friends were second-generation Puerto Ricans and whites. She spoke Spanish, I spoke English. It's true I had more spirit than

she did but my parents instilled in me a feeling of superiority. They told me I could overcome anything whereas my sister learnt she wouldn't make it."

After high school Carmen was expected to go to work full-time. But she enrolled in college at night, and it took her 10 years, working in a shop all day, to get her Masters in Communications. As a Hispanic few jobs were open to her but she got into TV as a personal assistant ("a ridiculously overqualified PA" she remembers). When her talent overcame the inbuilt prejudice, she was made a field producer. Today she runs her own business producing and packaging documentaries.

She feels she has always been discriminated against, overtly or subtly, in a city where Puerto Ricans are regarded as lazy and shiftless; and now, because she has bridged the cultural divide, her own people treat her as alien.

It is a double bind that Carmen Matias is learning to live with; but she still needs ties to her heritage and married a Puerto Rican, fair-skinned like her and a successful actor. "Hector has all the proper attitudes ingrained in him that are important to me: I need that in a man."

Sometimes she looks around at other Hispanics who live in a sub-culture, unable to speak English, defined by their race rather than their own limitations. "Then I start to take their blame on myself until I remember I'm not responsible. Their failure is not a reflection on me." ●



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THE ULTIMATE DRIVING MACHINE

One day in the life of HMS *Illustrious*

by Duff Hart-Davis

The Royal Navy's newest and most powerful aircraft carrier, HMS *Illustrious*, showed her paces on a recent Nato exercise. Completed in 1982, too late to serve in the Falklands War, she has benefited from the lessons learnt there.

0700. Like a grey ghost on the gun-metal sea, HMS *Illustrious* is gliding eastwards along the Mediterranean under a murky dawn, escorting a convoy from the Straits of Gibraltar to the Ionian Sea. This is the second day of the Nato Exercise Distant Hammer, which postulates that we are in a period of rising international tension. Already we have been under attack by aircraft and submarines of the "Orange" enemy forces. Today we shall undoubtedly be attacked again.

To a newcomer the environment of the carrier is highly claustrophobic. Except for the armoured-glass windows of the bridge, the ship has scarcely a single opening through which one can see daylight. A thousand men are living—and most of them working—inside a sealed steel can. With the ship at defence watches, as she is now, all vital positions are manned 24 hours a day, and most of the company are working shifts, eight hours on and eight off, so that it makes little difference to them whether it is day or night.

From Flyco—the Flying Control position high on the port wing of the bridge—one can at least see out. There is a clear view down over the flight deck, and Lieutenant Commander Micky Brock, the Lieutenant Commander Flying, is about to launch a pair of Sea Harriers on Combat Air Patrol.

The aircraft, affectionately known as "shars", are ready to go, their engines turning and burning. But to launch them Brock needs 30 knots of wind over the deck. The natural wind is only 12 knots, on the ship's nose. Therefore he has asked the Officer of the Watch to increase speed to 18 knots.

The carrier shudders as the revolutions build up. "Thirty knots on the nose," Brock announces. "Confirm clear ahead and to starboard. Green deck, fixed wing."

"Green deck, fixed wing," comes the answer.

"Got a green deck. Two-four-zero. Red leader, first to roll."

"Roger," calls the leading Harrier pilot. He opens his throttle to 100 per cent. As he releases the brakes his aircraft pops up high on its wheels, then scorches forward along the 550 feet of runway. From inside Flyco the noise of

its passing is a giant *whoosh*. As it reaches the bow, the ski-jump ramp flips it into the air, and it climbs easily away into the morning sky. A few seconds later its partner goes thundering in its wake. Cruising on Combat Air Patrol some 30 miles out at 5,000 feet, the pair will form the ship's first line of defence against air attack.

0715. On the Daily Bulletin—the ship's programme—the line most keenly read by ratings is the new set of tombola numbers. Tickets cost £1 a sheet and this week, as usual, someone stands to win £333 for a full house. There is also a £200 snowball. The scheme yields a small profit for the ship's welfare fund, but a more important side-effect is that it encourages people to read the daily orders.

0730. Way down in the bowels of the ship, on 7 Deck, the Chaplain, the Reverend Peter Warland, is saying morning prayers. The chapel is pleasantly furnished, with wooden chairs and a fine beech cross carved by the two shipwrights. But its position, immediately above the port propeller, offers the padre a serious challenge: with the ship running at 18 knots he has a job to make himself heard above the noise.

0800. Breakfast is in the main gallery: a noble array of eggs, bacon, sausages, baked beans, tomatoes, fried bread and kedgerree. During the night the ship's bakery has turned out 48 white loaves, 48 brown, and 1,200 rolls. Everyone agrees that the food on the ship is magnificent—a tribute not only to the cooks, but also to the skill of the planners, led by the Supply Officer, Commander Tony Hallett.

Considering that the budget is £1.12 a day for a junior rating, and £1.26 for an officer, the amount and variety of food on offer are astonishing. Efficient chiller rooms and cold stores mean that vegetables stay fresh for up to 18 days. No day of this voyage—two weeks so far—has gone by without a salad. The faces at the food counter look very young: many of the ship's company are not yet 20.

0900. The Captain, Captain John Kerr, is on the bridge. He is 46; plump, friendly, articulate and calm, in no way bowed by his heavy responsibilities. His job is not only to command *Illustrious*, but also to manoeuvre his task



Captain John Kerr, who was in command of HMS *Illustrious* for nearly two years, has been promoted to Rear-Admiral. He takes up a new appointment in January.

group and protect it from enemy attacks. His group includes one Italian warship and an American destroyer.

To some extent he is limited by the rules of engagement laid down for this exercise: he has been told how close he may go to another ship, how much he may respond if harassed, and so on. Even so, there are continuous decisions to be taken. At the moment he is being harassed—by HMS *Shetland*, a patrol vessel detailed to play the part of the Soviet intelligence-gathering trawlers which haunt so many Nato exercises.

"I don't know exactly what her instructions are," he says. "But I'd guess that her first role is to keep reporting our position, and her second to get in our way as much as possible. She keeps trying to take up positions that would make it awkward for me to alter course or fly aircraft."

According to Captain Kerr, there has been "evolution rather than revolution" in tactics and equipment since the Falklands. "Ninety per cent of the tactics used down south worked, so we've kept them. But what we have seen is a great speed-up in technical innovation."

1000. One novelty is the Phalanx close-in weapons system, popularly known as the Dalek Gun, now about to be test-fired. A Canberra is flying in towards the ship from the starboard beam,

towing a target. There are two Phalanx systems, one forward, one aft. Each has a six-barrelled, 20mm gun that fires 3,600 rounds a minute, aimed and calibrated by its own radar and computer. It is the radars, housed in dumpy white domes, that have given the guns their nickname. Their task is to shoot down any incoming missiles, such as Exocets, that elude the longer-range defences.

Here comes the Canberra, well up, passing over the bows at right-angles to the ship's line of advance. The Rushton target is on the end of a 3 mile wire, invisible for the moment. Not until the aircraft is safely out of the way can the weapons be activated.

Now suddenly the Phalanx radars have acquired the target. The black barrels traverse rapidly. At last the Rushton is in sight—a dark, finned shadow whistling over the sea. From fore and aft the guns hammer out a single burst, harsh and heavy. Pieces fly from the target: a kill.

Another post-Falklands introduction is that of ELSAs—packs of emergency life-support apparatus, distributed all over the ship. A bottle of compressed air and a simple transparent hood give eight minutes' breathing, and so should save people being asphyxiated by smoke, as many were when HMS *Sheffield* was hit.

1030. A briefing for the crews of 814 helicopter squadron, known to the rest of the ship as "the pingers", from their constant pursuit of submarines. Their aim today, as always, is to "ripple three"—that is, to keep three of their big Sea Kings continuously airborne, and so maintain a screen against possible submarine attacks over an indefinite period.

One main tactic is to put down a "delousing barrier" ahead of the ship—a row of sonar buoys which relay underwater noises to the helicopters overhead. Another ploy is to lay a flank barrier some 60 or 100 miles out from the ship's line of advance.

If a target is lying doggo, so that it cannot be detected by passive buoys, the Sea Kings take to active pinging: that is, they hover 40 feet above the sea and lower a dipping buoy that sends out a pulse. Echoes can be picked up from hulls nearly 10 miles away. Yet another deadly piece of equipment is the splendidly named MAD, or magnetic anomaly detector, which is towed beneath the aircraft and reacts if it passes over a metal hull.

"The most difficult thing in submarine-hunting is to find the target in the first place," says Lieutenant Commander Tony Rogers, Commanding Officer of 814 Squadron. "It's like playing three-dimensional chess. But once we've pinged a submarine it can't get away from us, no matter how it may turn and twist."

1100. In the Cash Office the staff are engrossed in clerical work, mainly to do with pay. The ship's wage bill amounts to nearly £1 million a month. Pay goes direct to the recipients' banks, less any allotments (standing orders) to their families or tradesmen. The ship is



working full steam ahead. Here the washing machines spin and the irons fly for 14 hours a day. Clothes handed in in the morning come back the same evening. The boss, known as Mr Harry, has seen nearly 40 years' service with the Royal Navy; altogether he controls 28 men working in nine different ships. Here on *Illustrious* he has six in the laundry, and also a tailor and a cobbler. He and his men all come from Hong Kong and see their families, if they are lucky, twice a year.

1300. Lunch in the main galley offers stuffed loin of lamb, beef risotto, Melton patties, coq au vin and spaghetti bolognese, with a choice of four fresh vegetables and several puddings. The only thing missing is chips.

"I never give them chips until the evening," says Chief-Cook Kennedy. "I'm trying to educate them into believing that wholemeal bread and fish are good for them; but if you ask any of the lads on the counter what they like best, the answer's always the same: chips, beans and anything with an egg on top."

1330. In the Filter Cleaning Compartment, also known as "The Chop Shop", Weapons Engineer "Debbie" Reynolds is cutting a customer's hair. His real name is Peter, but hardly anyone knows that. Everyone, including his wife Eileen, calls him by his nickname.

He has done about 150 haircuts in his spare time since the ship left Portsmouth, at 50p a shot. "On our last exercise, in the Arctic, people kept their hair long," he says. "Now the weather's warmed up, they want it shorter. Senior officers book appointments, but other people come on spec. The only person I move out of here for is the Captain: if he wants a haircut, I go up to the bridge."

1430. Commander Stuart Tickner, the Marine Engineering Officer, is touring his extensive kingdom. Stocky, black-bearded, with a twinkling eye, he describes the mighty equipment in his charge with endearing enthusiasm. "The biggest gearbox in the world!" he announces—and enormous it is. The four Rolls-Royce Olympus gas-turbines—heavier versions of the engines that power Concorde—weigh 3 tons each, and it is a matter of some pride to Tickner that his men recently changed one at sea without causing the ship to scale down her programme.

His other responsibilities apart, the MEO is the king of damage control. Throughout the ship every hatch and bulkhead door is marked with a red flash or a letter—A, X, Y, or Z. At the moment the ship is proceeding in Condition X-ray, State 3. In other words, although most of the X-ray hatches are closed, some are being kept open for ease of movement. If the ship needed to increase her watertight security—for instance under threat of attack—she would go to Condition Yankee. If a nuclear or biological strike seemed imminent, she would go to Condition Zulu Alpha, which closes not only every hatch, but also every hole ➤➤➤

carrying £120,000 in sterling and £30,000 worth of Spanish currency, all of which (and more) will be spent at the next port of call, Palma, Majorca.

1130. In the hangar, which runs nearly the full length of the ship, engineers are toiling to change the main rotor gearbox of a Sea King—a major operation anywhere. Today, with a smooth sea, they are having no special difficulties. The hangar is large, light and well equipped, but Commander David Symonds, the Air Engineer Officer, grapples endlessly with the problem of having to produce the aircraft required to maintain the flying programme serviceable and on deck at the right moment. This means constantly shuffling Harriers and Sea Kings to the most advantageous positions, as some

come down on the two lifts from the flight deck, and others go up.

1200. Out on the flight deck the noise is infernal. Two Sea Harriers are coming in to land. One after the other they approach from astern, come slowly alongside, hover, ease sideways, hover again, and finally plump down on the deck. Hardly have they been lashed down when an air attack warning goes out. The Orange fighter bombers—Buccaneers from Gibraltar—have already been intercepted by another pair of Harriers. Nevertheless, they press home their strike for the sake of training.

The flight-deck of *Illustrious* is 55 feet above the sea. My own eyes must therefore be 61 feet above sea level. As the leading Buccaneer runs in at over

600mph, *I am looking down on it.* The plane has to climb to clear the ship. One, two, three, four: with a fantastic, rolling roar, the raiders are gone.

Everyone on deck is dressed in coloured jackets for instant identification: the yellows are the marshallers, the greens the electricians, the browns the maintenance engineers, the reds-and-blacks the armourers.

"More than anything, my concern is safety," says Lieutenant Commander Jack Cant, the Flight Deck Officer. "We've got up to 100 people working out here and, as you can see, there's very little space, an awful lot of activity—and Harriers and Sea Kings don't mix."

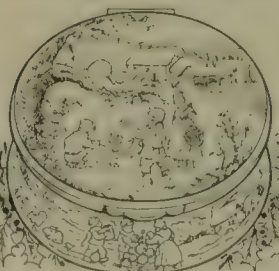
1230. Down on 3 Deck, near the starboard bow, the Chinese laundry is

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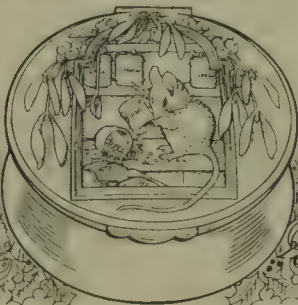
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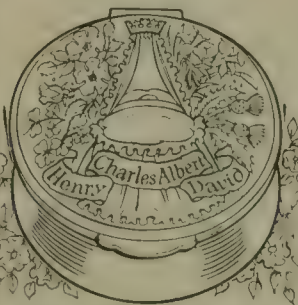
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One day in the life of HMS Illustrious

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1500. The Ops Room is the nerve centre not merely of the carrier, but of her entire task force: a large compartment, dark, lit only by bank upon bank of radar displays, driven by twin Ferranti computers on the deck below. It is from here that the battle is being fought. Here the Captain sits on a swivel chair between his two principal front-line commanders, one in charge of the air, the other of the sea. His role is essentially that of a referee, intervening only when he finds it necessary.

All around are aircraft-controllers, sonar-specialists, electronic-warfare wizards, communications experts, each with his own display, and each able to select from the computer the information that he needs. Altogether, some 40 men are concentrating intently on the battle.

Here, in this humming hive of electronics, one gets some inkling of the ship's formidable power, not only in the strike role, but also as an eavesdropper. Many kinds of sensor are listening for hostile radar transmissions, known as "racket", which can now be picked up from enormous distances. One of her most effective stratagems is to move silently, giving out no transmissions herself, all electronic ears.

1700. Lieutenant Commander Doug Hamilton, commanding officer of 800 Sea Harrier Squadron, is relaxing between sorties with a cup of tea. A veteran of the Falklands War, now 41, he has flown 5,000 hours and nearly 800 carrier sorties with no accident more serious than a burst tyre.

"Flying a Harrier's just like riding a bicycle," he says disarmingly. "Once you've mastered the technique, you never forget it."

Hamilton attributes the Harrier's outstanding success in the Falklands to good training and tactics combined with the aircraft's exceptional manoeuvrability. Tales of pilots baffling their opponents by stopping dead in mid-air are rubbish, he says; but what is true is that "you can decelerate and pull the nose round very fast into a turn, which gives you a significant advantage against any other fighter in the world".

1800. The NAAFI shop is doing a fast trade in snacks, soft drinks and, above all, "nutty"—chocolate and other sweets. In the last 13-week accounting period, the turnover was £140,000.

The manager, Edward Tomlin, who comes from Malta, has worked with the Navy for 38 years. "This ship's luxury!" he says merrily. "The young lads don't believe me when I tell them what things used to be like—all hammocks and cockroaches. Why, I used to have to write letters for some of the junior ratings. Now a lot of them have better educational qualifications than their officers."



Top, Marine Engineering Officer, Commander Stuart Tickner. Above, Lieutenant Commander Doug Hamilton of the 800 Sea Harrier Squadron.

1900. The ship's daily newspaper, edited by the Chaplain, has come round. Besides a digest of world news, it contains some pungent comments, not least from an unsuppressible correspondent called Silli-Krone, who as usual is writing to his friend Colonel Boris Romanov at the Soviet Embassy in London. Today he complains vigorously about the ship's recent failure to call in at Gibraltar. Even I, a newcomer, cannot help noticing that Silli-Krone's handwriting is extraordinarily like that of Commander Hallett, the Supply Officer.

1945. Those officers not on duty foregather in the Wardroom for a drink before dinner. Whisky is 9p a tot, gin 8p, and beer—the amazing CSB, or Courage's Sparkling Bitter—44p a pint. This beverage, described to me as "registering 1420 on the Richter scale", has been the downfall of many.

2030. Deep down below, in HQ1—the ship's control centre—the alarm sounds. Within seconds out goes the pipe: "For exercise, for exercise, for exercise. Fire, fire, fire! Fire-in Three Hotel EMR. Attack Party muster at Hotel passageway..."

From all over the ship the 53-man standing Sea Fire Brigade races into action. For realism, a smoke bomb has been let off in the Electronic Main-

tance Room. The four-man Attack Party is adjudged by the umpire to have been beaten back. Next to go in is the Support Party, in anti-flash hoods, breathing apparatus and gloves. The Containment Party is establishing a smoke boundary all round the threatened compartment by closing hatches and doors. Power and ventilation are cut off from that section...

2300. Walking round the ship late at night, one gets the eerie impression that there is hardly anyone on board. Cleaning parties are scouring the passageways, but otherwise there is scarcely a man to be seen. The reason is that everyone is either sleeping or working.

The Ops Room is fully manned, the battle still raging. On the bridge the Officer of the Watch is juggling different demands—for more speed to launch Harriers, for a different course to avoid a submarine threat. In the Sea Dart compartment under the fo'c's'le the two petty officer operators—both in their 20s—have an incoming target on their radar and are about to engage it. Through an armoured-glass window one can see down into the magazine, where the surface-to-air missiles stand upright in serried ranks, gleaming white. In the galley the cooks are peeling potatoes for tomorrow, and preparing the midnight meal. Ninety miles out over the black water the Sea Kings are still hunting.

Midnight. In my cabin, far aft, I can tell from the rise and fall in vibration that the ship is sprinting, slowing, endlessly manoeuvring. Tomorrow—I happen to know—the tension postulated by the exercise will escalate into war. The ship will move up into Condition Yankee. Anyone working on deck will wear full protective gear. All ranks will sleep fully clothed.

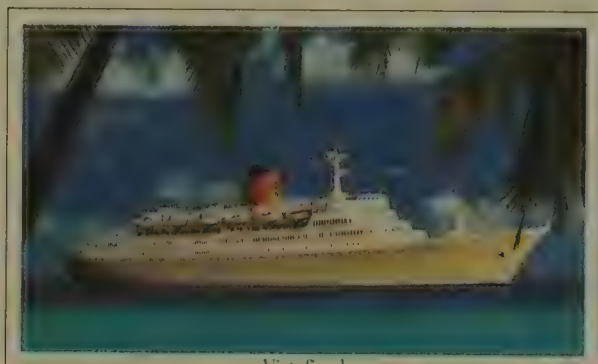
How many people in peacetime Britain would be prepared to work and live at such pressure, often for weeks at a time? Some words of the Captain come back to me. "I hope you find us taut," he said, "but with something in hand." I have found just that. The people are highly trained, cheerful, enthusiastic, but above all they are professionals and, as the Falklands War showed, when a real crisis comes they rise to meet it.

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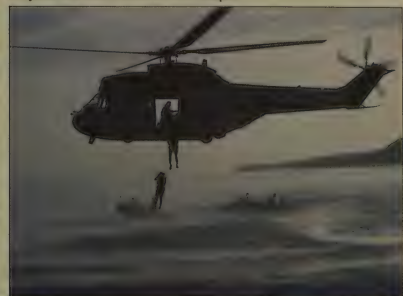
Légionnaires in Djibouti

by John Robert Young

In a little-known corner of Africa men of the French Foreign Legion guard Djibouti, one of the smallest countries in the world, measuring roughly 100 miles from north to south and 95 from east to west. Formerly known as French Somaliland and then the French Territory of the Afars and Issas, Djibouti became independent in 1977 but the French maintain army, navy and air force bases there, at the invitation of the President, Hassan Gouled Aptidon. Much of the country is semi-desert—the landscape dramatic and desolate. But this emptiness is deceptive. Djibouti, itself poor, is bordered by Ethiopia and Somalia, and refugees pour in to escape from famine, drought and the endless conflict between Ethiopia and Eritrea. In ten years they have increased the population from less than 100,000 to nearly a quarter of a million. The majority of the refugees live in shanty towns on the outskirts of the town of Djibouti and the problem is now so serious that the government is sending them back over the border. Against this background the men of the 13th Demi-Brigade of the French Foreign Legion maintain a state of readiness to deter the attentions of the Eastern bloc countries.



The French military presence in Djibouti is maintained by frequent helicopter patrols. Left, The Foreign Legion's 13th Demi-Brigade, veterans of El Alamein, Dien Bien Phu and Algeria, train at a commando school, below, at Arta Plage near the town of Djibouti. Lake Assal, bottom, salt-encrusted and below sea level, is situated due west of Djibouti on a route to the border with Ethiopia.



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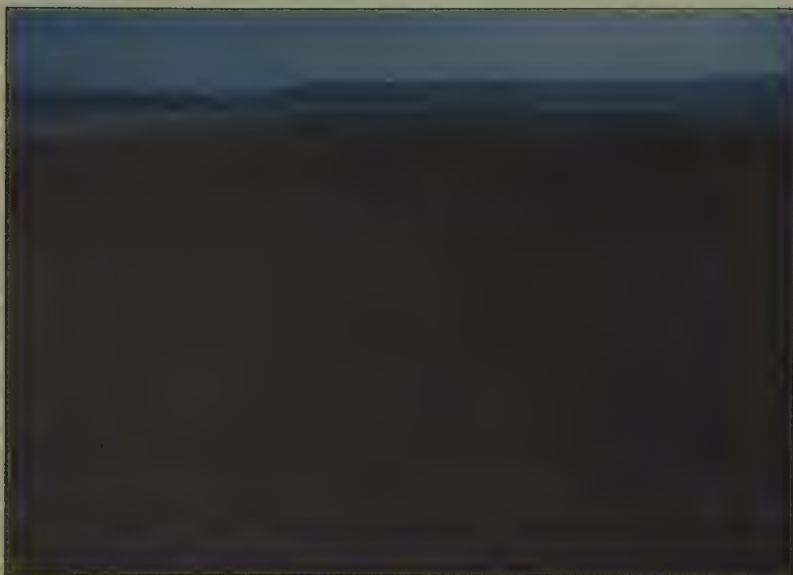
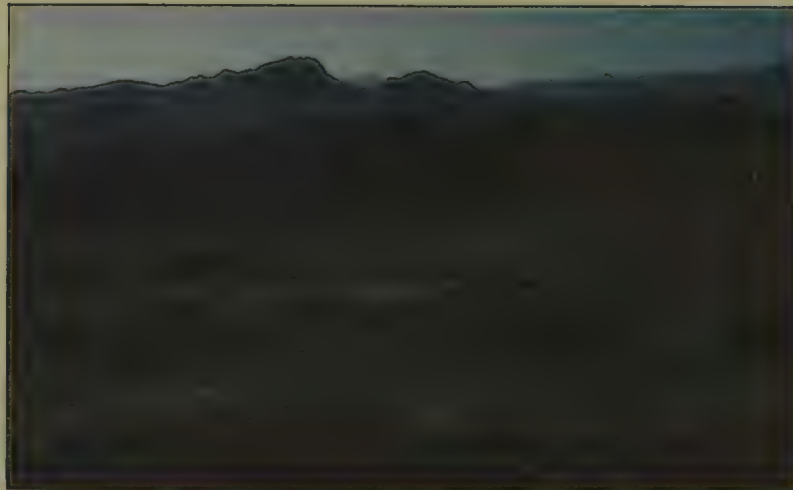
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Légionnaires in Djibouti



Mountain ranges in the south of Djibouti, above, with Lake Assal in the background. The road from Djibouti town to Ethiopia, above right, runs through country inhabited only by nomadic tribesmen. The Légionnaires train in the desert, right, vast open spaces which are a stark contrast to the crowded shanty towns near Djibouti, below, where thousands of corrugated iron-roofed huts provide homes for refugees.





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London Theatres by Paul Hogarth 7: The Vaudeville Theatre



The Vaudeville Theatre in the Strand opened on April 16, 1870, under the management of three popular actors, David James, Henry Montague and Thomas Thorne. Their comedy production *Our Boys* ran for 1,362 performances between 1875 and 1879—a record for its time. In 1891 the theatre was rebuilt with the façade that exists today and the lease was sold to the Gatti brothers. Charles Frohman produced musicals starring Seymour Hicks and Ellaline Terriss from 1900 to 1906;

Charles Hawtrey followed in a run of comedies until 1914. Then André Charlot presented revue for 10 years. In 1925 the theatre's interior was reconstructed, and when it reopened in 1926 it continued mainly with revues and comedy. The musical *Salad Days* was the outstanding success of the 1950s with its then record-breaking 2,329 performances. In 1969 Peter Saunders bought and refurbished the theatre; The farce *Move Over, Mrs Markham* was the first hit in the 1970s.



When ships are not enough

by Carol Kennedy

The company that invented cruising and gave the word "posh" to the language has survived the storms by running a tight ship and expanding worldwide into areas as diverse as oil and road haulage, house building and engineering.

The day that Jeffrey Sterling took over as chairman of P & O, November 1, 1983, a telex arrived on his desk from the captain and crew of the liner *Uganda*, then engaged on troop duties to the Falklands garrison. "Be assured," it began, "that all our efforts will be to ensure that P & O, with you at the helm, will still remain one of the nation's greatest enterprises."

It was a critical time in the fortunes of Britain's biggest shipping company, incorporated by Royal Charter from Queen Victoria in 1840 as the Peninsular and Oriental Steam Navigation Company, and the one-time transportation lifeline of the British Empire. In May, 1983, the Trafalgar House conglomerate, owners of P & O's great rival Cunard, had launched what the P & O board regarded as a "piratical" bid for the company. It took the form of a five-for-four share swap which put P & O's price at £290 million—a gross undervaluation of its assets, in the directors' eyes, and one which would destroy five years of patient work restructuring the management of a company that still, to the outside world, presented a sleepy image ripe for the plucking.

Image is so often what determines the actions of others, and part of P & O's art of unchanging tradition was no doubt due to the persona of its chairman, the third Lord Incheape—a shy, withdrawn, autocratic man, the last of Britain's great shipping barons. Incheape, 65 in 1983, had been due to retire in June of that year, but his response to



P & O Chairman, Jeffrey Sterling.

the predators was unexpectedly swift and hard. In launching a barbed knuckled press campaign which questioned the fitness of Trafalgar to run P & O, Incheape's reaction came straight from the gut, surprising even those who knew him well. "I like it," he said without hesitation, and the campaign went ahead, helping to buy valuable time with shareholders and enabling the bid to be referred to the Monopolies Commission, after which it automatically lapsed.

No one, however, assumed that this was anything but a strategic lull before Trafalgar returned to the attack. Incheape set about finding a successor who would run rings around the pirate vessels next time they attempted a shot

across P & O's bows. He did not have far to look, having brought on to the board three years earlier Jeffrey Sterling, the brilliant financier whose Sterling Guarantee Trust was one of the great success stories to survive the property crash of 1974, saving in the process the Town and City group from going under. Few people in the City were better versed in takeover-in-fighting than Sterling. In August he was appointed P & O's chairman and by the time he moved officially into the driving seat on November 1 his foot was poised on the pedal to start what he called the business of "accelerating change." It was modest terminology for what happened in his first week.

P & O's activities covered passenger shipping—ferry services and the cruising fleet of seven liners headed by the 45,000-ton *Canberra*—bulk cargo shipping, container shipping, road haulage, oil trading and offshore services, warfage, stevedoring, cold storage and offshore supply ships in Australia, banking, and the internationally established Bovis house-building and construction group.

Some areas, such as Bovis, were booming, but bulk shipping had been in trouble since the mid 1970s, when P & O ran up a mountain of debt by expanding its gas carrier fleet just as the OPEC oil crisis was about to cause a worldwide glut. Although Incheape and his board had been beavering away behind the scenes to improve the company's performance, its profit record and return on capital employed



The William Fawcett, above, was the first ship operated by a company founded by Arthur Anderson, far left, and Brodie McGhie Wilcox, left, in 1835, later named the Peninsular and Oriental Steam Navigation Company.



remained dismal. When Trafalgar's bid exploded out of the blue, it became painfully clear that there was not going to be much confidence from City institutions unless the changes at P & O became visible and began to get results.

Within his first week as chairman, Sterling's hand on the P & O wheel became very visible indeed. One main board director retired; the managing director of bulk shipping left. Schroder's, the firm's merchant bank advisers, were replaced by Morgan Grenfell. Senior executives came away from sessions with Sterling impressed by his detailed grasp of their budgets and by his determination to be a high-profile chief executive.

One week after assuming the chairmanship, Sterling spelt out his personal credo to his managers: "I intend to lead P & O from the front and I expect each one of you, as managers, to do the

same in the businesses for which you are responsible. Successful management is a process requiring constant, and consistent, application and effort. Our employees, our stockholders, our customers and our markets as a whole, have the right to demand it and the standards of excellence that flow from it. The advantage of working together and meeting change head on is not only exciting but is a process which will create its own irresistible force.

"Let me emphasize that our financial success and personal welfare depend upon our ability to produce a level of profit in each of our businesses that justifies our claim to that title of 'manager'... I view management as a privilege and not as a right. We will be judged, and must have the discipline to judge ourselves, on our performance and there is no single individual within P & O who is exempt from that."

Sterling then revealed the rest of his first week's work: the businesses of P & O would be decentralized, with responsibility for their financial performance firmly planted on their own managers and the main board acting like "an extremely energetic 100-per-cent shareholder." Sterling announced that he wanted "entrepreneurial managers who run their businesses on the basis of the profit and cash flow criteria agreed with the centre. At the centre there will be extremely tight control on Group cash flow, and exacting monitoring of performance against budget."

"Remember," he concluded warningly, "we are in a fiercely competitive world and there are no prizes for coming second."

He laid down his rules for success: know your markets and customers, understand the competition; concentrate on cost-effectiveness and efficiency; use modern technology when it makes commercial and financial sense; put profitability, cash flow and good asset management top of the list and "never forget that the company is only as good as the people who work in it." Sterling made it clear that he intended to reward excellence and bring on potential stars from lower down the management tree. Because of the looming threat of another Trafalgar bid, however, everyone knew that results had to happen fast.

"People sweated," said one senior P & O man who observed Sterling in action at close quarters. "He set achievable targets, but people were stretched to their limits." His personal style was an eye-opener to old P & O hands accustomed to the hushed atmosphere surrounding the chairman's office with its green padded leather chairs and paintings of past liners on the walls. A tall, slim, elegantly tailored bachelor of 50, Sterling has a quicksilver presence, darting from telephone call to meeting, always on the move. He starts around 8am, shuttling between Sterling Guarantee Trust's offices in St James's and P & O's Aldgate headquarters. Much work is done on his car telephone as well. He is a business

—>

When ships are not enough

adviser to Trade and Industry Secretary Norman Tebbit and still finds time to pack in a host of charitable activities, and to be Chairman of the governors of the Royal Ballet School.

Sterling set out to motivate his new team from top to bottom and the consensus was that he has done so. People speak with awe of his memory for detail and ability to convey intimate acquaintance with the responsibilities of everyone he talks to. He tours the operating companies, asking a lot of sharp questions, finding out how managers are performing. He is convinced that the company possesses a cache of management talent in its second line—general manager level—that just needs to be unlocked.

But to see off the Trafalgar bid he had to do more than make a few internal changes and issue calls to action. He sold off the company's former headquarters in Leadenhall Street, long since rented out to tenants, for £71 million and the oil-trading subsidiary, Falco, for £45 million, the two sales almost exactly off-setting the cost of P & O's new Finnish-built cruise liner, *Royal Princess*. A chain of high-street travel agencies were sold to American Express for £3 million.

In March, 1984, some six weeks ahead of City expectations and just a week after Trafalgar had received the green light from the Monopolies Commission to pursue its takeover ambitions once more, P & O released profit figures for 1983 far higher than the market had predicted. At £56.7 million before tax, they were 70 per cent better than those for 1982. The group's bank borrowings had been slashed by almost half, and the dividends to shareholders raised by 25 per cent.

More assets would be realized: the remaining City headquarters in Beaufort House, Aldgate, would be sold in 1984, leaving only a small management core in London housed on the site of Neil Gwynne's home in Pall Mall as the business decentralized. It was obvious to all interested parties—not least to Trafalgar's Chairman Sir Nigel Brookes, ironically a friend of Sterling's—that P & O was now full steam ahead on precisely the course on which Trafalgar would have steered if it had the original bid succeeded. Stockbroker Richard Hannah of Phillips and Drew observed: "Sterling has served a ferocious ball and it's difficult to see how Brookes can let it run."

Brookes did not. In September interim results from P & O showed a write-off of £77 million on the gas fleet, and profits for the first half of 1984 almost doubled over the comparable period of 1983. The pirate ship finally weighed anchor as Brookes decided to sell Trafalgar's stake in P & O to Sterling Guarantee Trust for £31 million. A Trafalgar spokesman explained: "P & O is not the same animal as it was at the time of the 1983 bid. But neither side



ruled out the possibility of some future collaboration to rationalize their cruising operations, particularly in the lucrative North American market cultivated by P & O with its Princess lines and Cunard with the *QE2* and the Countess ships, and for which P & O has just put into service the *Royal Princess*, the world's largest, and most advanced purpose-built cruise liner.

Still, the last of the old colonial shipping companies, immortalized by Kipling as "the Exiles' Line" and even part of English usage (the word "push" originated from P & O's abbreviation for "port out, starboard home", the coolest side of the ship had survived to navigate its own future.

P & O had already survived some testing times since the end of the Second World War. As passenger business declined with the advent of jet aircraft, and the oil shock hit the tanker trade, British shipping found itself increasingly faced with the choice of diversify or die. Some, like Furness Withy and Cunard, failed to read the signs in time as independent companies and were taken over; others, like British and Commonwealth, simply quit the shipping business altogether. P & O had diversified—into construction, road transport and oil services—but the pace of change, and shareholders' expectations with it, were accelerating ahead of its measured paces for an overhaul of management. The pressure became intense as interest rates rose and investors found more tempting places to put their money than a company offering less return than a bank deposit.

The shipping world was a far less complicated, if equally competitive, place when Arthur Anderson, a 23-year-old naval clerk from Shetland and Brodie McGhie Wilcox, a Belgian-born Englishman, destined to be the founders of P & O, set up a shipbroking business in London's St Mary Axe in 1815. Three things were opening up untamed opportunities in shipping: the potential of the steamship, the abandonment of the East India Company's monopoly on routes to India, and peace in Europe after Wellington's victory at Waterloo. By 1823 there were 45 steamship companies registered in London and the owners of the sailing fleets were so worried that

they organized a petition asking Parliament to intervene "to protect sailing vessels against further increase of steamers".

One of the most successful and most aggressively managed steamship companies operating in British waters was the Dublin and London Steam Packet Company, run by the Bourne family, who also owned the mail-coach franchise in Ireland. After emerging triumphantly from a bruising fare war on the Irish Sea, it was looking for expansion overseas and found the opportunity in a mail contract with the Spanish government. The company's London agents were Anderson and Wilcox, who had excellent connections with the royal houses of Spain and Portugal. A new shipping company was set up to operate Iberian routes, with Richard Bourne joining the two partners, and the service began in 1835 under the name of the Peninsular Steam Navigation Company, entitled to fly the royal colours of both Spain and Portugal on its house flag. P & O's flag still quarters those colours of red and yellow for Spain and blue and white for Portugal.

The first vessel put into service by the new line was a wooden paddle steamer of 206 tons named the *William Fawcett*. By 1836 it was operating three ships and won a government mail contract to Gibraltar after aggressive lobbying of Lord Palmerston's Foreign Office by Anderson and Wilcox, who promised, if successful in their bid, to start the service "this week". In 1839 Peninsular won half the mail route to India, between Gibraltar and Alexandria. Ships for it were provided by merging with a Liverpool-based line, the Trans Atlantic Steam Ship Company, with further investment from the East India Steam Navigation Company—no connexion with the East India Company.

Articles of Agreement were signed in August 1840, and in December a Royal Charter granted by Queen Victoria launched the newly named Peninsular and Oriental Steam Navigation Company, with capital of £1 million in 20,000 shares of £50 each. The first voyage, by the steamship *Oriental* in September, 1840, proved dramatic when her commander, Captain Englewood, who had saved the mails and bullion from an earlier

Ships of the line: *Royal Princess*, above, P & O's newest liner; the 1937 *Stratheden*, above left, built during the golden years of cruising; *Camberra*, right, built in 1961 and the leading troopship during the Falklands war.

shipwreck on the Gibraltar run, arrived at Alexandria to find it blockaded because of a quarrel between the Egyptian Pasha, Mehmet Ali, and the Ottoman Empire, of which Egypt was then part. Britain was involved because of anxiety over keeping the trade routes open to the east across Egypt, and an expeditionary force had been sent under Captain "Mad Charlie" Napier to protect them. Captain Englewood ignored the military, negotiated directly with the Pasha, and was told: "I am not at war with the British Nation, but only with Lord Palmerston, and I shall therefore give you every facility in passing your passengers and mails through Egypt. Look to me as a friend... this is your high road to India, and I shall promote it."

That high road to India became P & O's route to prosperity, gaining immensely in speed and profitability when the Suez Canal was opened in 1869. Even in its first six months, however, the infant company made a profit of £20,383. By 1844 its service to the East extended to Calcutta and two years later to Hong Kong. A Singapore/Australia service began in



1852 and sailings to Japan in 1859.

P & O was in a different market from the hotly competitive North Atlantic services, and its ships were built for reliability and strength rather than advanced technology aimed at Blue Riband speed records. Proof of this was the remarkable *Himalaya*, built in 1853 and operated by P & O for only two years before being sold to the Government as a troopship. In this capacity she worked until 1895 and ended her career—as a coal hauler—only when she was bombed in 1940.

Cruising, now the principal activity, apart from ferry services, associated with P & O in the public eye, was in fact

invented by the company's founder, Arthur Anderson. In 1844 he gave the novelist Thackeray a free passage to Vigo, Lisbon, Gibraltar, Malta, Smyrna, Constantinople, Jaffa and Alexandria. Thackeray wrote about the experience in a series of magazine articles. He had travelled on several vessels, all on scheduled line voyages, but the concept of holiday round trips on a single ship was pioneered in the 1880s by two shipping lines now absorbed in the P & O Group—the North of Scotland Company (from 1886) and the Orient Line (from 1889). P & O itself began cruising in 1904.

In the first decade of this century P &

O began to expand substantially. One of its first acquisitions was the Blue Anchor Line, which carried cargo and emigrants to Australia via South Africa. Disaster overtook the company when its new liner *Waratah* disappeared without trace off Durban in 1909—it is still one of the great unsolved mysteries of the sea—and P & O bought Blue Anchor Line shortly afterwards. But the biggest leap forward came in 1914 with acquisition of the rival British India Steam Navigation Company, which possessed even more ships than P & O. British India's chairman was James Mackay, the first Earl of Inchcape, and when he succeeded to the chair of P & O he controlled a combined fleet of 187 ships each company, however, retaining its own identity.

Almost half the group's vessels, 85 in all, were lost in the First World War—more merchant tonnage losses than those of the United States. Lord Inchcape rebuilt the fleet with a crash programme which impressed the maritime world, and became the first of several British notables to be offered the vacant throne of Albania in 1921. He turned it down politely, saying, "It is a great compliment... but it is not in my line."

The 1930s were the golden years of passenger liners on all Britain's sea routes, and P & O was no exception, with its glamorous white "Strath"

liners, whose names all began with that prefix, serving Australia via Bombay. The Second World War again hit P & O hard, the group losing 182 ships, almost as much tonnage as that possessed by the Soviet Union. Yet the group by that time was so large that even with these losses, enough survived to resume the skeleton of a peacetime programme in 1945. Another bold reconstruction programme by the group's then chairman, Sir William Currie (the second Lord Inchcape served only as a director) entered that by 1951 the fleet had passed its 1939 size by 100,000 tons.

The *Camberra*, which went into service in 1961, was the most revolutionary ship of her time, with twin funnels set side by side, and still has a good many years left in her as the shares top billing in the British merchant marine with Cunard's *Queen Elizabeth 2*—and like the *QE2*, operates profitable world cruises.

P & O went into the tanker business in the 1950s and in the following decade, after acquiring the remaining shares of the Orient Line, its passenger ships, including the Orient's *Oriana*, began to concentrate on cruising rather than line voyages on the traditional routes east. The BI company began a regular series of educational cruises, which had been a successful experiment in the 1930s as off-season employment for troops. They





P & O's subsidiary Bovis was the major contractor for the Renault Centre at Swindon, above. Ferrymasters, left, part of the road haulage section operating 1,400 vehicles.

When ships are not enough

remained highly popular until 1982, carrying in different parts of the ship schoolchildren and full-fare-paying adults who could join in the lectures and excursions if they wished.

The 1960s were years of confident expansion for P & O, both in Europe and Australia. The company became a pioneer in the container business, one of four partners in the consortium Overseas Containers Ltd. It established offshore oil services, ferry, short-sea cargo and road haulage subsidiaries, and built up a fleet of bulk carriers and gas ships—overstretching itself in this area, as it subsequently turned out. By October, 1971, it had more than 100 subsidiary companies, grouped into five operating divisions—bulk shipping, general cargo, passenger, European and air transport and general holdings. An energy division followed in 1974, though P & O never developed its interest in North Sea exploration blocks.

Soon afterwards it acquired Bovis, a small Victorian enterprise which had grown into one of Britain's leading building, property and civil engineering firms. At first, indeed, it was thought that Bovis would swallow up P & O, a proposal made in 1972 against which the present Lord Inchcape, then a board director, led a share-



holders' revolt. As a result, he became chairman in place of Ford Geddes, who had favoured the deal.

Bovis subsequently fell into difficulties and it was in 1974 that P & O made a successful takeover. Today building and construction contribute substantially to the group, virtually tripling its own profits in 1983. Its worldwide activities now range from major building works for high-street retailers to private house building, fee management construction and civil engineering and construction in the USA, Africa, and the Middle and Far East.

In 1982 two P & O liners, *Canberra* and *Uganda*, were requisitioned for the Falklands campaign as a troopship and hospital ship respectively. Four other vessels from the group took part in the landings, the passenger ferry

Norland putting the second parachute regiment ashore at San Carlos Bay in the first assault on May 21. *Canberra* was the principal Task Force troopship and equipment carrier, and her survival from air attack was nothing short of miraculous, given her size and distinctive profile.

Canberra was quickly refitted for passenger service in the late summer of 1982, but *Uganda* was re-chartered for troop duties until the end of 1984.

Today the group controlled by Jeffrey Sterling consists of 58 ships in the P & O fleet, including eight passenger liners and 11 passenger ferries, plus another 31 associated vessels. The gross tonnage approaches two million, but half the company's assets are now outside shipping. About 20,000 people are employed worldwide (200 went in

the decentralizing process), of whom 6,000 are seagoing personnel.

Sterling's chief headache in the ferry division is in the cross-Channel services, where a price war has been raging. P & O needs larger and more economic vessels on these routes, but with freight rates being slashed before Sealink was privatized and sold to Sea Containers, the company was unable to finance their building.

He does not rule out new acquisitions for the group—"any future opportunities will be considered on their merits"—but he intends to "concentrate on what we do well", so any acquisitions can be expected to strengthen the power of existing activities rather than fresh diversifications. Sterling Guarantee Trust now owns nearly 20 per cent of P & O and most financial commentators expect the companies to merge.

"If the business is well established, rich in tradition and history, nothing dramatic is needed," Sterling asserts. Maybe so. On the other hand, one of his greatest passions is chess, at which he is a skilled player. Even working with him, say associates, "you have to be steps ahead all the time". Competitors and any future takeover bidders should study their own game ●

Preserving wild London

by Nigel Sitwell

An enthusiastic conservation movement is taking steps to protect the exciting range of fauna and flora that flourishes in Greater London's cemeteries, heaths, disused waterworks and wasteland.



Reed beds at the disused Hackney waterworks, haven for nesting wetlands birds.

MICHAEL REIMAN

Hackney is one of London's poorest boroughs, and it is fair to say that few who live there give much thought to wildlife, except when watching David Attenborough on television. Very few can be aware that an important wildlife site exists on their doorstep.

The site is Hackney waterworks, sandwiched between the polluted River Lea and the stagnant and rubbish-filled Lea Navigation canal. Abandoned since the end of the war, the old filter beds are now a tranquil wilderness of reeds and willow woodland that has developed by natural colonization.

To get inside you have to clamber over a section of collapsed wall, but it is worth the effort for in springtime it is a peaceful haven for nesting moorhens, coots and mallard. Grey herons are sometimes seen flying across the marshes, while winter visitors include gadwall, pintail and teal. The occasional birdwatcher who has stumbled upon this secret place may raise his binoculars in surprise and excitement to glimpse a family of snipe.

"It is a marvellous place to study wetland life," says Dr David Goode, the Greater London Council's senior ecologist. He hopes that a small field studies centre can be established there, with a permanent warden, and would like to see local schools sending parties of children on educational visits. "It would be expensive to convert it to some other use, such as housing," says Dr Goode. "It's much better to keep it more or less as it is. People living in large cities need a bit of wilderness that they can visit. I am sure that local people would learn to appreciate it if they came here, and if there was someone who could explain what they were looking at. It has so much to offer. People are amazed when I tell them I have seen cormorants and kingfishers within 15 minutes' walk of Hackney High Street."

Hackney waterworks is just one example of the concerns of an enthusiastic conservation movement that is rapidly gathering momentum.

Two recent developments in particular are responsible for the upsurge of interest in ecological thinking and nature conservation in the capital. One was the founding in 1981 of the London Wildlife Trust, a voluntary body with the general aim of creating and maintaining nature reserves, and persuading the boroughs and other landowners to turn over suitable areas of land for conservation. The Trust entered 1984 with about 1,000 members and is hoping to double that number by the year's end. It has some 15 local groups and representatives in most boroughs, and manages seven nature reserves in the GLC area.

The second development was the

GLC's decision to set up an Ecology Section. David Goode was appointed in 1982 and is now assisted by a team of five with skills ranging from town planning to "habitat creation" and managing environmental data banks. "I believe we have one of the best ecological teams working in city government anywhere in the world," says Dr Goode, who was previously assistant chief scientist with the Nature Conservancy Council, the country's national conservation watchdog.

The team is not short of things to do. Greater London covers 610 square miles, and within it are a surprisingly large number of worthwhile sites, and others that could be made worthwhile

with a little attention. "Even in the inner city," says Dr Goode, "there could be 40 places with an important natural history value, and a great many more in the outer areas. To take just one kind of habitat, there may be as many as 200 remnants of ancient woodland in the part of London north of the Thames." Other types of habitat represented in London include downland, heathland, marshland, grassland and ponds.

While some of these places are already known, the majority are not, and to provide a basic but comprehensive picture of London's wildlife resources the GLC's Ecology Section has commissioned the London Wildlife

Trust to carry out a detailed survey. This is now under way, with completion scheduled for March, 1985. The surveyors are looking at all areas of semi-natural vegetation, ranging in size from about $\frac{1}{2}$ acre upwards in the City of London to 2 $\frac{1}{2}$ acres upwards in the outer boroughs—anything bigger than a football pitch is being considered. They estimate that the number of sites will run into thousands. Taking three boroughs where work has been finished, Havering has 99 sites, Greenwich 35 and Bexley 57. Information gathered at each site includes habitat type, size, stage of development, dominant plants, presence of rare or unusual species, the interest for animals and any other important features such as evidence of pollution. Every morning this data is fed into a computer at County Hall.

Even before the survey results are analysed there are some sites already treasured for their natural history importance. There are a total of 26 Sites of Special Scientific Interest (SSSIs) in London, including Charlton Sand Pit, Barnes and Wimbledon commons, Syon Park, Hampstead Heath, Brent and Walthamstow reservoirs and Epping Forest. But unfortunately SSSI status alone does not guarantee protection, as is all too evident at the moment in the country at large, and boroughs are being urged to take greater advantage of their existing powers to create statutory Local Nature Reserves. Such designation gives better long-term protection and more effective management as the councils can then impose conservationist bye-laws. There are only two such reserves—Ruislip Wood in Hillingdon and Perivale Wood in Ealing—though other reserves exist on a less formal basis.

London's wild land needs more than formal protection, however, because most of it has been shaped in some way by the hand of man in the past and needs continued management. At Sydenham Hill Wood, 23 acres of ancient woodland in South London, parties of volunteers gather regularly to perform essential tasks, including removal of the non-native sycamores that grow so fast and cast so much shade that they tend to dominate woodland unless checked. Rhododendrons, which are also aliens, have to be dug out, and nature trails established. A pond has been excavated and scrub cleared to create a better habitat for reptiles and amphibians.

But management will not include removal of dead trees, which support an amazing array of insect life—perhaps one third of all woodland species. Woodpeckers feed on beetles that live under rotting bark, and starlings and tits nest in old woodpeckers' holes. The wood is especially rich in



Preserving wild London

birds, explains London Wildlife Trust member Alexandra Rook. "We have typical woodland species such as the tree-toad and nuthatch, and all three British woodpeckers, as well as tawny owls." There is also a footbridge that once spanned a railway line and was painted by Pissarro.

Victorian cemeteries can be splendid refuges for wildlife. For example, the 60 acre Nunhead Cemetery in Southwark now looks like mature woodland, and it is not hard to spot linnet and chiffchaffs, blackcaps, dunlocks and family parties of long-tailed tits. Speckled wood butterflies are common.

Seadbury Park, a 300 acre estate of ancient woodland and rolling fields, was bought by Bromley last year for £300,000. This remarkable oasis of wild land will be kept as a nature reserve. Once an Elizabethan hunting forest, it boasts some oaks and beeches over 400 years old, three old ponds, one of which harbours the rare great crested newt, and the remains of a Tudor house.

Not only woodland but grassland and heaths also need management, since they are no longer grazed. On Hampstead Heath the grass is cut annually and the clippings removed, to lower the fertility of the soil and encourage a greater variety of species.

The resulting hay is given to the Metropolitan Police, whose horses are said to prefer it to their normal food. In Chelsea, barely a stone's throw from the King's Road, volunteers hack down stands of tenacious Japanese knotweed, while overhead a family of young kestrels fly out from their nest in one of the spires of St Luke's Church. But the eager volunteers are careful to leave the buddleia alone, because its nectar-rich flowers attract butterflies and other insects which in turn provide food for insect-eating birds.

Down in East London Barry Watson manages a 30 acre nature study area in one corner of a huge expanse of wasteland near the disused Barking Power Station. "Some human visitors are unwelcome," he points out. "A good fox pelt can be worth £50, and I've encountered several poachers in search of foxes, as well as partridges, pheasants and rabbits. They seem surprised when I tell them to take their guns away. The visitors I prefer are those who come to our butterfly garden—we've got about one-third of the British species here—and to see our orchids. And we've got some fantastic birdlife, too, including kestrels, marsh harriers, barn owls and short-eared owls." Barry Watson hopes the project will add a new dimension to the lives of local residents.

There is plenty of scope for the creation of completely new habitats in suitable places. A good example is the William Curtis Ecological Park near Tower Bridge. Less than 3 acres in —>



Nunhead Cemetery in Southwark, habitat of birds and butterflies.



The author and Dr David Goode (left) the GLC's senior ecologist, examine plants on an old bomb site near St Paul's Cathedral.



Top, wasteland near the old Barking Power Station which has been made into a nature study area is rich in wild life, including foxes, left, which are the prey of poachers, and rare birds such as the marsh harrier, above. Above right, the footbridge at Sydenham Hill Wood, where the woodpecker and nuthatch abound.



NIGHTLITWELL

Preserving wild London

area, and once a lorry park, it is now surprisingly natural-looking and has been colonized by a wide variety of plants and animals. More than 13,000 people, many of them school children, now visit the park every year.

Another habitat creation scheme is under way off Camley Street, in an industrial wasteland to the north of King's Cross. The small rectangle of just over 2 acres of open land bordering Regent's Canal, was once a coal depot and was scheduled to become a coach park when the GLC stepped in and bought it. Before work could start, however, gypsies moved in and allowed illegal tipping, so that a colossal amount of rubbish had to be moved. Soon it will be a peaceful natural park with a pond, reedbeds, marshland, a small meadow and fringing woodland. There is also a study centre and a warden to introduce visitors to the wildlife. But such exercises in central London can be expensive: the cost of this one will probably be close to £750,000.

Bob Smyth, a former Southwark Borough councillor and chairman of the London Wildlife Trust, believes there is a tremendous amount of latent goodwill for conservation in London. But he feels that most of the funds will probably always have to come from the public sector. This stems partly

from the high cost of land in the city, but also from public attitudes. "In the countryside, people are prepared to support conservation work 50 or 100 miles away. But in London communities are smaller and many people are not very concerned about something that is planned more than 100 yards from where they live. Also, some Londoners view nature reserves as dangerous places or as sources of weeds that might stray into their gardens. We don't expect to change people's views overnight, but we have had a good response from teachers, who see the potential of these sites. Perhaps we'll reach the parents through their kids."

Some of these attitudes may account for the hard work the Trust is having to put in to raise the £100,000 it needs for its current London's Waterside campaign, though the public response has

been better than the dismal level of contributions from companies. Water is an important element in many wildlife sites in London. There are many old and often forgotten village and farm ponds, especially in the outer boroughs, that could become valuable habitats if they were cleaned up and properly managed. Crayford Marshes in Bexley, one of the last grazing marshes in Greater London, used by redshanks and yellow wagtails, was saved from housing and industrial development by concerted opposition from the GLC and voluntary bodies.

The prospects for nature in London have never been better, except that all this current activity is in jeopardy.

The establishment of the GLC's Ecology Section unleashed a tidal wave of enthusiasm, especially among borough planners and parks person-

Camley Street near King's Cross, a former coal depot which the GLC bought and developed into a natural park.

nel, all of whom eagerly sought advice. And large public bodies such as British Rail, the Thames Water Board and ILEA, all substantial landowners, also queued up to get ecological advice on how to manage their open spaces.

If the GLC is abolished some provision for work on ecology will have to be made. Most planning functions will devolve on the boroughs, but there is no obvious home for the kind of ecological vetting and assessment and much else besides now carried out by the GLC's Ecology Section.

There are more than 100 bird species breeding regularly in Greater London, and several, like house martins, kestrels and perhaps the black redstart, are becoming more numerous. There are at least 2,000 foxes, not to mention badgers, deer, hedgehogs and other animals. Some 2,000 different plants have been found growing wild within 20 miles of St Paul's. The London suburbs are richer in wildlife than some of the intensively farmed countryside of eastern England.

Must all this be threatened by the ending of the GLC? Provision has been made for continuation of the work of the GLC's Historic Buildings Section. Why, nature conservationists ask, should London's manmade heritage be treated differently from the city's equally important natural heritage? ●

Sites of Special Scientific Interest in London

Barn Elms Reservoir	Keston Common
Barnes Common	Lesnes Abbey Woods
Brent Reservoir	North End Pit
Charlton Sand Pit	Old Park Wood
Crofton Heath	Riddlesdown
Croham Hurst	Rock Pits
Darlands Lake	Rowley Green Common
Downe Bank and High Elms	Ruislip Woods
Epping Forest	Ruxley Gravel Pits
Farthing Downs	Stanmore and Harrow Weald
and Devil's Den	Commons and Bentley Priory
Fray's Farm Meadows	Syon Park
Hampstead Heath	Walthamstow Reservoirs
Harefield Moor	Wimbledon Common

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Hotel Donatello, Padua

by Sir Nicholas Henderson

As a hotel-keeper of many years standing—we had more than 2,000 people in the British Embassy in Washington to lunch or dinner during my last year there and hundreds of what are euphemistically called “night guests”—I naturally approach any hotel with a quizzical eye, much as one actor will view another’s stage performance. But I also arrive with a baggage of personal likes and dislikes. For me the place must reflect something of the atmosphere of the local town or country, which means that I do not feel drawn to a hotel which is part of a vast worldwide chain where the food, service and often the decorations are interchangeable and where the cheery words, “Have a nice day” are trotted out automatically whatever the hour. The whereabouts are important too: there must be neither thunderous noise nor thick pollution, but something to delight the eye not far away.

First impressions can make or mar a hotel. I first arrived at the Hotel Donatello in Padua at dusk: spared the usual retinue of unreceptive receptionists, I was welcomed by the proprietress who took me straight up to my room, throwing open the shutters and windows to reveal the Basilica di Sant’ Antonio and its sequence of suggestive domes silhouetted against the gather-



ing night. The kind of murmur that marks a Mediterranean town after sunset welled up from the Piazza del Santo below.

The room had all that was needed—strong reading-lamp, workable telephone and adjacent bath—without frills or pretensions: no gift of fruit in cellophane from the management, nor peppermints on the pillow, not even the ubiquitous hunting-prints whose red-coated, red-faced MFHs have looked down upon me incongruously

from so many tourist establishments all over the world. But the main treat—apart from this view from the bedroom windows—was being able to dine outside in the hotel’s restaurant in a corner of the Piazza looking at the Basilica and at Donatello’s famous equestrian statue of the Venetian *condottiere*. I have no idea in retrospect what we ate except that I recall my wife’s greed at the crispness of the *grissini* and my own at the slipperiness of the pasta; but I can never forget the sensation of dining

there, waited upon attentively and allowing ourselves to become submerged in the atmosphere of one of the world’s most beautiful piazzas.

What a perverse pleasure it is in a hotel abroad, lying in bed after breakfast, intent upon reading, when a treasury of art and architecture beckon you to be up and about sightseeing; and this indolence is encouraged by the Hotel Donatello which in no way assumes that you are a tourist. It does not in fact make any assumption about its clients except that they want to be left alone and allowed to enjoy Padua as they wish. From the management’s solicitude and discretion you might even be tempted to imagine that they would not be surprised if you were there to put the finishing touches to a literary masterpiece. Eventually, you wander downstairs and saunter out through the restaurant to the Cathedral, to the Museo Civico next door, housing Tiepolo, Mantegna and Tintoretto, to the botanical garden, the oldest in Europe, and to the frescos in the Cappella degli Scrovegni of Giotto. That can be enough for one day. Later you will find Padua a perfect launching-pad for excursions to Mantua, Verona, Vicenza and Venice; and what a relief it is after the bustle to return to the tranquil Hotel Donatello ●



The hotel is situated in a corner of the Piazza del Santo. Guests can sit under the green awning and enjoy a magnificent view of the Basilica di Sant’ Antonio.

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The thunder and lightning man

by Richard Hayman

Andrew Crosse, born 200 years ago, was denounced because of his spectacular experiments with electricity. One of them, still not fully explained, involved the mysterious appearance of tiny insects.

In the early 19th century, an age of experiment with the recently discovered phenomenon, electricity, there was an amateur English scientist, living in the seclusion of the Quantock hills in Somerset, whose life and work made him the most maligned man in Europe and turned him into a morose and embittered recluse.

Andrew Crosse was born at his family's ancestral home, Fyne Court in Somerset, in 1784, the son of a wealthy landowner. His interest in electrical experiment began at school in Bristol where his ingenuity and resourcefulness were channelled into ways of giving fellow pupils electric shocks rather than to serious work, although he did read quite widely on the subject.

His father died in 1800 and when his mother died five years later he left Oxford and a hectic social life where his enthusiasm for electricity was dampened, and returned to Somerset as inheritor of the family estate. He was to live at Fyne Court for the rest of his life. He grew to love walking over the wild and picturesque Quantocks celebrating the countryside in his competent, if unremarkable, poetry. However, the morbid side of his character was already taking root after the death of his mother, to whom he had been extremely close.

Meanwhile, with wealth and time on his hands, Crosse's interest in electricity soon became an absorbing passion. In 1807 he began his pioneering work on electro-crystallization. His imagination was fired by the discovery in a limestone quarry in Broomfield of a magnificent cavern, later named Holwell Cavern, the roof and walls of which were covered in white aragonite crystals. At first it inspired the poet in him but eventually he began to wonder how the crystals had formed and resolved to conduct an experiment to determine whether it was through electrical attraction. Accordingly, he obtained some water from the cavern and passed an electric current through it, having placed the apparatus in complete darkness to simulate the conditions inside the cave. The crystals were not slow in appearing.

At this time Crosse set up his monumental network of copper wires (to conduct electricity from the atmosphere) suspended on tall wooden posts.

At its peak there was more than $\frac{1}{2}$ mile of wire strewn across the grounds of Fyne Court. The grid was connected to a massive generator in his laboratory or "electrical room", allowing him to tap an enormous amount of electricity. He could charge his batteries manually by employing well over 200 vigorous turns of a 20 inch cylindrical dynamo or, under certain weather conditions, collect enough electricity from the atmosphere to charge and discharge his batteries 20 times a minute. The potential power was at its peak when thunderclouds were present or when there was heavy mist or driving rain. However the apparatus was quite safe for he was able, by use of a simple lever mechanism, to discharge excess power to earth. Indeed, he gained such control over his energy source that he could direct the power to fuse wires together, decompose liquids and ignite inflammable substances.

Crosse soon found that his electrical machine had a medicinal use: by administering small electric shocks paralysis and rheumatism could be eased, and the neighbourhood poor gratefully went to him for treatment. However, his popularity with the local people was short-lived. They soon became suspicious of the sinister, gleaming network of copper wires producing flashes of lightning, and of the loud crashes emanating from his laboratory, and gave him the nickname the "Thunder and Lightning Man", a name which is still used in the area. By the 1830s their condemnation had reached its peak. He was avoided as much as possible and accused of practising black magic and causing a potato blight, poor harvests and thunderstorms. After all, his was a strange occupation for the early 19th century. He added to his unpopularity by his strongly held republican views and his fervent support of the French Revolution.

Although Crosse was a recluse and rarely left Somerset, he was not unknown among contemporary scientists. He received much encouragement from and was a long-time friend of George Singer. Crosse allowed Singer to quote some of his discoveries in his *Elements of Electricity and Electro-Chemistry* which was published in 1814 to wide critical acclaim. Also at the instigation of Singer, Crosse gave a lec-

Photo: Snowden



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Fig. 3.

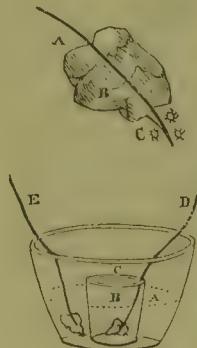


Fig. 1.

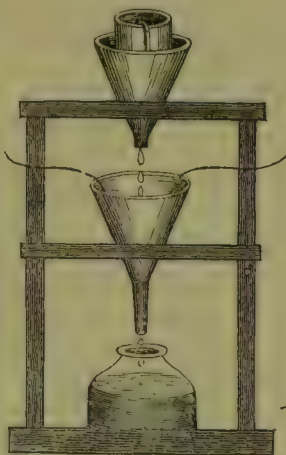
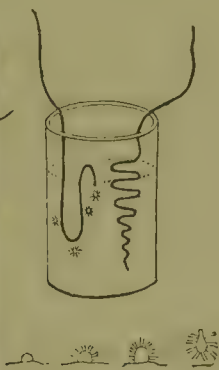


Fig. 2.



MR. CROSSE'S GALVANIC EXPERIMENTS.

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These contemporary drawings show the simple apparatus Crosse used. His experiments in electro-crystallization resulted in the appearance of *Acari*—a species of mite. Left, Crosse's grave at Broomfield, Somerset.

dered flint and 6oz of potassium carbonate in a furnace. This compound was then pulverized and dissolved in boiling water. Concentrated hydrochloric acid was added to the solution up to super-saturation point. The fluid was then allowed to drip slowly on to a lump of porous iron oxide (this particular piece came from Mount Vesuvius but was chosen simply for its porosity) through which current was passed via two platinum wires either side of it. To do this Crosse used two funnels, the first of which contained the fluid which dripped slowly into the second funnel which contained the electrified ore. Once the fluid had passed through the second funnel it was collected in a glass bottle before being tipped back into the first funnel to continue the process.

The crystals seemed to be slow in appearing but Crosse persevered. After the 14th day he observed through a magnifying glass that several small white excrescences had appeared on the porous stone. By the 18th day these had grown and thrown out seven or eight filaments. On the 26th day they had finally formed as "perfect insects, standing erect on a few bristles which formed the tail". Until this time Crosse had assumed that the excrescences were a purely mineral deposit.

The scientist was dumbfounded, even more so on the 28th day when they began to move with their legs. Over the next few weeks about 100 insects appeared which could be categorized into two distinctive types:

smaller ones with six legs and larger ones with eight legs. Once formed these insects could move freely away from the fluid from which they appeared and away from the electrified iron ore altogether, but if they came into contact with the fluid again they were invariably destroyed. They could feed and when they congregated ova were produced. However, they were all killed off by low temperatures.

Perplexed though he was, Crosse assumed that ova deposited by insects in the atmosphere and hatched by the electric action had caused the insects to appear. But in order for the insects to have hatched there would, he thought, have to be "remains of a shell" left on the electrified stone. He could find none. Being a careful experimenter he consequently decided to repeat the experiment taking as many precautions as possible with his primitive equipment and replacing the porous lump with one from another location. The insects still appeared.

Crosse now had to admit that he had stumbled across something remarkable, but his natural reticence and awareness of his reputation put him in a quandary as to whether to publicize the results. However, on meeting his friend the poet laureate, Robert Southey, he confided his story to a sympathetic ear. Southey persuaded him to dispatch a report of the experiment to the Electrical Society in London in order that another scientist might have the chance to repeat it.

At the invitation of the Electrical Society, Mr W. H. Weeks of Sandwich, Kent, was the first to test Crosse's report. Because of his thoroughness in ensuring that all his equipment was sterilized it took 18 months before his series of experiments was complete but, uncannily, the insects still appeared. Entomologists examined and identified the creatures as belonging to the genus *Acarus*, a species of mite. There was some dispute as to whether they belonged to a known species but they were finally termed *Acarus galvanicus* (after Galvani, the scientist who believed that dead creatures could be generated back to life by electricity) or, more popularly, the *Acari crossii*. Weeks also varied the experiment and confirmed that no insects appeared if no electricity was passed through the ore, and that the number of insects produced was roughly proportional to the amount of carbon in the solution.

Meanwhile, when Crosse had dispatched his report to the Electrical Society he felt confident enough to mention it in public and the story inevitably found its way to the local press. The first report of the experiment was published in the *Western Gazette* in 1837 and the news spread like wildfire across the country. Newspapers were inundated with angry letters decrying Crosse as "reviler of our holy religion" and "disturber of the peace of families". He was blamed for crop failures, denounced from the pulpit all over Europe as an atheist and devil worshipper, and rebuked by many

academics. A local priest even went to Fyne Court to conduct an exorcism of the grounds.

Some scientists condemned this virulent and abusive response and were tempted to try the experiment for themselves. The widely respected Michael Faraday made an impassioned plea at the Royal Society in 1837 for Crosse's discovery to receive a fair investigation for he, too, had conducted the experiment with the same results. The experiment was repeated several times in front of sceptics but most remained convinced that it was merely ova already present in the equipment that were hatched by the electrical action. This remains the only plausible explanation today, though it is uncanny that the same results ensued no matter how often it was repeated.

It was evident that Andrew Crosse's motives were sadly misunderstood by the public who treated this "self-styled creator" maliciously. His crops were burnt, his livestock killed and his fences broken down by local people. They would even throw stones at him as he went for long walks or rides across the Quantocks, so much so that for a while it was dangerous for him to leave Fyne Court. Speaking of those who maligned him he once retorted: "The chemist is a humble imitator of nature; to create or annihilate is not in his power." But he was already an aging and embittered man.

After the initial hysteria had subsided Crosse had no desire to take part in the debate on the *Acari* and confined himself almost exclusively to his laboratory. His melancholy was further heightened in January, 1846, when his wife and younger brother, to whom he had been very close, died within four days of each other. In 1849 Harriet Martineau, who was assembling material for her *History of Thirty Years' Peace*, invited Crosse to contribute his own account of the *Acari* and, somewhat surprisingly, he agreed. In his opening remarks he showed that the bitterness was still with him: "You are welcome to publish it if you think it proper, or thrust it into the fire where many of those kind commentators would gladly have thrust me." The only comfort in the last years of his life was his second wife Cornelia, whom he married in 1850, and who was eventually to be his biographer. Andrew Crosse died in 1855 at Fyne Court in the same room in which he had been born 71 years earlier.

After his death Crosse's work remained a subject of speculation to the local community and much of his equipment was smashed by vandals to ensure that no more "devilry" would be carried out at Fyne Court. The *Acari crossii* were debated until well after Crosse's death, but now his work is relegated to footnotes in the history of electricity. Because of his unambitious nature he felt it unnecessary to do more than set down most of his work in note form on loose scraps of paper and most of his research went with him to the grave.



ture at Garnerin's in London (a popular venue for scientific debate) in December, 1814, at which he discussed his atmospheric conductor and the fluctuating properties of electricity in the atmosphere. The only other time he spoke in public was at the annual conference of the British Association for the Advancement of Science, in Bristol in 1836. Here he lectured on electro-crystallization, voltaic batteries and atmospheric electricity, and was such a resounding success that many of the audience were left wondering why he had not entered the limelight before. But true to his nature, Crosse left the conference early to return to Fyne Court and his laboratory.

A year later, when Crosse was 53, he conducted an experiment whose results completely astounded him, and which he would regret for the rest of his life. The experiment was intended to produce silica crystals by his previously successful electro-crystallization process. Crosse fused together 2oz of pow-



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JEAN LASSALE

Bright ideas for lighting

by José Manser

In the past decade showrooms displaying wallpaper, furnishing fabrics, kitchen equipment and furniture have all taken on a bright new appearance, with a far greater choice of products available and, in general, a much higher standard of design. Lighting shops have played a major part in this encouraging development. Gone are the days when anyone wanting a handsome lamp for the drawing room or

something pretty and unobtrusive for the bedside table spent weeks foraging for them, usually in vain. No longer is the search limited to what was often a fairly small department in some large store. Specialist lighting shops have opened in even the smallest towns, and cities such as London are exceptionally well endowed.

Whatever your colour scheme, however grand or simple your home, it has

been relatively easy for some years now to furnish it with good-looking and appropriate light fittings. There are plain ceramic bases in a variety of colours, shapes and sizes, topped with thin cardboard or plastic shades; there are huge Chinese jars with silken drum shades; and there are plenty of angled reading lamps. For hanging over the dining table or for a central light bulb there are shades in silk, glass, plastic,

coloured or polished metal, or the ubiquitous thin card; and, only just beginning to wane in popularity, there are the inexpensive great paper globes, devised by a Japanese designer.

All these products are in perfectly good taste and bring a soft, reasonably sympathetic quality of light to a great many homes. They do, however, have a certain decorous blandness which is not to everyone's taste, or at least ➤➤➤



QUADRO A revival of a 1929 design by French architect Jacques Adnet with incandescent tubes in a chrome or black chrome frame. £326.50 from London Lighting Co, 133 Fulham Road, SW3, and Oscar Woollens, 421 Finchley Road, NW3.
AREA Table lamp from Italy designed by Mario Bellini with a matt porcelain base and synthetic textile diffuser. Available in various heights and as a

wall or hanging lamp. £71.41 from Artemide, 17 Neal Street, Covent Garden WC2; Liberty, Regent Street, W1, and London Lighting Co.
CLUB Standard lamp by P. G. Ramella with painted metal stem, and coloured rubber hand grip. The stem height and angle of the plastic diffuser are adjustable. £172 from London Lighting Co.
PERPETUA A table lamp designed by Tobia

Scarpa. It has a light alloy stem and rechargeable battery. £384 from Oscar Woollens.
KNITTERLING 2 Hanging lamp with white paper shade, designed by Ingo Maurer, £39 from Artemide, Liberty and London Lighting Co.
ABATINA Tobia Scarpa table lamp with the light diffused through PVC-backed fabric cylinders. £167 from Reflex, 53 Blandford Street, W1.

Bright ideas for lighting

not in all rooms of the house. In the past few years several designers have decided that there should be more to light fittings than universal propriety and that they can bring a new dimension to their surroundings. There is an increasing number of designs which not only enliven and enhance a room, but which are so imaginative and carefully conceived that they are works of art in their own right.

The first of these new light fittings emanated, not surprisingly, from Italy, like many other innovative designs, and their prices are likely to cause yelps of anguish and disbelief from those accustomed to buying the less assum-

ing models mentioned above. But consider them again. Whether lit or not they are finely modelled objects which can bring desirable qualities of style and originality to a room. In addition, the best ones offer variable light direction which is often lacking in more everyday table lamps or pendants. Some are made of expensive materials such as marble, thickly chromed metal, textured glass or stainless steel. Others diffuse the light through simple white cotton or semi-opaque plastic. Some are amusing, some regal, some sensuously curved. But even the less sumptuous examples have been designed with a care and expertise that lifts them

into a class of their own. Electric flexes lie flat and unobtrusive on a table surface; the balance of top to base is so accurate that there is no danger of toppling; switches form part of the design rather than being crude and mass-produced; and both colour and textures are used to emphasize shape, define details and complement the whole.

Nor is this *nouvelle vogue* confined to Italian or other Continental lighting manufacturers. A few brave companies in this country, most of them small, are encouraging their designers to break ranks and create original and ornamental designs. Some of the results

show promise and cost considerably less than the Italian extravaganzas.

If these new light fittings can take their place in our homes as minor works of art—and in my opinion some of them can—their prices are low. They rarely cost more than a good quality print or watercolour and are capable of giving similar delight.

They are available at specialist lighting and furniture shops in London and other large cities. Habitat has introduced several such designs into its ranges, and British Home Stores is just launching a stylish little desk lamp which will please the eye in every detail without breaking the bank ●



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PALLADIUM Vase-like opal glass table up-lighter.

£24.95 from most branches of Habitat.

PAUSANIA A black and green varnished polyurethane desk lamp designed by Ettore Sottsass. £153.70 from Artemide, London Lighting Co and Liberty.

GONG A dramatic lamp with lacquered metal and glass spheres set into a marble base column. £279

from London Lighting Co and Oscar Woollens.

MANTIS A desk or table lamp designed by King, Miranda, Arnaldi. The base and support arm are made of enamelled aluminium and it has a metacrylate head and visor which are available in blue, green or black. £142 from Lighting Workshop, 35-36 Floral Street, WC2.

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Antioch: past and present

by Marie-Noële Kelly

Antioch, Antakya to the Turks, is capital of the Hatay province in southern Turkey and a busy provincial town. Situated near the border with Syria, it is dominated by the Kizil Dag mountain range and lies 20 miles from the Mediterranean coast.

Rarely has a town had such a chequered history. It was founded in 300 BC by Seleucus I Nicator, a former general of Alexander the Great, and its strategic location and its port, Seleucia ad Pieria, made it an important military and commercial centre between east and west. In 64 BC Pompey made Antioch capital of the Roman province of Syria and it became the headquarters of the Roman garrison and the residence of legates and governors. The magnificent walled city of possibly as many as half a million inhabitants contained a theatre, an aqueduct, col-

onnaded streets, palaces and temples.

Antioch was one of the earliest centres of Christianity and in about AD 40 St Paul and St Barnabas became leaders of a community already established there. It was there that the disciples were first called Christians.

In the fourth century AD Antioch was particularly prosperous and prominent not only as a Roman administrative headquarters of Syria and Mesopotamia, but also as a seat of bishops ranking with Jerusalem, Rome and Alexandria. But in the sixth century it was ravaged by fire and earthquakes, then captured by the Persians, and when the Arabs took control in 637 the city never recovered its former greatness. Conquered by the

Byzantines in 969, the Seljuks in 1084, and the crusaders in 1098, after 170 years it became the seat of Sultan Baibur of Egypt. In 1517 Antioch was made part of the Turkish Empire and remained under Ottoman control until after the First World War when it was part of the territory placed under France's mandate over Syria by the League of Nations; the province returned to Turkish control in 1939.

There is little evidence today to suggest that Antioch was one of the great cities of the ancient world, but the rich culture and history of successive civilizations are brought to life in the archaeological museum on the bank of the Orontes. Opened in 1939 and extended in 1969, it houses in five halls

more than 200 mosaics excavated in the Hatay province in the 1930s. Princeton University made the major discoveries, in Antioch itself and Daphne.

The Oriental Institute of Chicago excavated tumuli in the Amik plain, and between 1936 and 1948 Sir Leonard Woolley of the British Museum also worked there and at El-mina.

The Roman mosaics, composed of coloured stone or marble tesserae on average 1 centimetre square, date from the first to the fourth century AD. They decorated the floors of private and official buildings and vividly depict figures and animals of contemporary life and of classical mythology. The colours, perspectives, attitudes and expressions of the figures reflect a high degree of artistry and the mosaics are an important contribution to the art of the late Roman period ●



Roman mosaic floors depicting mythological figures: above left and detail, top right, dancing satyrs and maenads, attendants of Bacchus; above right, Narcissus.



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ARCHAEOLOGY 3010

Bronze and Iron Age discoveries in Jordan

by Timothy F. Potts

Occupied continuously since civilization began, the ancient Canaanite city of Pella was particularly prosperous in the 16th to 15th century BC. A co-director of Sydney University's excavations on the site provides the spectacular evidence.

Pella in Jordan, long known as an important Classical site, has also recently proved to have been a flourishing Bronze and Iron Age city. The most recent of six seasons of excavation by the University of Sydney has yielded spectacular discoveries from the Canaanite city of the 16th-15th century BC which are of great importance in the cultural history of the southern Levant.

As one would expect of a city named after the Macedonian capital of Alexander the Great (one ancient tradition even attributes him with its foundation), Jordanian Pella was an important Hellenistic centre. It became a member of the Roman Decapolis (a league of 10 Jordanian cities) and served as the refuge of the Jerusalem Christians during the Roman siege of AD 70. The city remained an important Christian centre with many fine churches throughout the Byzantine period and continued to be occupied after the coming of Islam in AD 635.

The Classical ruins at Pella were first visited by Europeans in 1818 and their identity with the "Pella of the Decapolis" in Classical writings was established not long after. But none of the early visitors suspected the full extent of the site's antiquity. This began to emerge only through modern study of ancient Egyptian texts in which Pella appears under its previous name Pahel. The recent excavations have spectacularly confirmed these hints of Pella's earlier greatness and pushed the evidence of man's activity there back further still into prehistory. We now know that when Alexander marched through the Levant in 332 BC Pella had already been a major fortified town for at least 2,000 years and a settlement site for as many as 8,000 or 9,000 years.

The early visitors to Pella were struck by the exceptional beauty of the site which it retains to this day. From the eastern foothills of the north Jordan valley, the Biblical region of Gilead, it enjoys a spectacular view westwards across the Jordan River to Samaria and the Esdraelon valley. Lying very near the crossroads of two major trade routes connecting Palestine, Transjordan, Syria, Egypt and Arabia it also benefits from good farming land and a perennial supply of fresh water from a bountiful spring at the foot of the settlement. Man clearly recognized these advantages very early

on. Flint tools provide evidence of hominid presence from the early Stone Age (circa 1,000,000 BC) and there are signs of settled life from the 10th millennium BC. Artifacts recovered from the surface of the mound cover all the major periods thereafter until medieval times, making Pella one of the few sites in the Middle East which seems to have been occupied continuously from the very beginnings of civilization.

Much of the University of Sydney's work at Pella has been concerned with the excavation of the south-east corner of the city mound near the springs. Around the edge of a large Byzantine/Umayyad building the lower Iron and Bronze Age levels are being investigated. The earliest architecture uncovered is a stretch of the Middle Bronze Age (circa 18th century BC) city wall, more than 4 metres thick and surviving in places to a height of more than 6 metres.

The earliest known reference to Pella is as the stronghold of one of the troublesome Asiatic princes in the Egyptian "Execration Texts" of about 1800 BC. These texts are in the form of figurines of bound captives representing the enemies of the pharaoh. The names of the enemies were listed on the surface and the figurines then smashed to bring about the opponents' destruction. Among them is listed "the prince of Pahel [Pella] whose name is Apiru-Anu". The magic evidently failed, however, for these princes—called Hyksos ("rulers of foreign lands") in the texts—overran Egypt to bring the Middle Kingdom to a close and inaugurate a period of foreign rule.

Pella remained an important city throughout the Middle Bronze Age and into the Late Bronze Age (circa 1550-1200 BC). Three important discoveries, all dating to the period after the transition in the 16th-15th century, suggest that the settlement was particularly prosperous at that time. Two of them came from a pit just inside the line of the old city wall. First to emerge were some fragments of carved ivory which, it soon became apparent, were the decorated panels from two boxes. The better preserved carries delicately carved papyrus fronds and "Djed pillars", both well-known Egyptian motifs, on the sides. The real masterpiece, however, is the lid. Against a background of plain ivory panels were

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Left, view west over Pella and the Jordan Valley. Above, expertly carved ivory panels from the lid of a wooden box, 16th century BC. Below left, selected objects from the Bronze Age Tomb 62.



Syria, Egypt and Mesopotamia were literate (at least at the bureaucratic level) from the third millennium BC, but texts are very rare in Palestine and Transjordan before the spread of linear alphabetic scripts such as Hebrew and Aramaic in the late second and first millennia BC. Only a handful of cuneiform tablets have ever been found in the region.

The hills surrounding Pella are honeycombed with tombs. The largest Bronze Age tomb yet discovered (Tomb 62) and one of the largest in the Levant came to light this season in the steep hillside overlooking the springs and the main city. It belongs, with the ivories and tablets, to the 16th-15th century BC. Its three rock-cut chambers had originally served as a house or food-processing area. On the floors were domestic pottery and grinding stones for making flour. For reasons unknown it was then converted into a tomb. The large quantity of bones and funerary offerings suggest that interments continued to be made for a number of years. Approximately 2,000 artifacts were eventually recovered, the vast majority pottery vessels but including also hundreds of pieces of bronze, silver, gold, glass and stone jewelry; calcite unguent flasks; bronze weapons; over 50 scarab and cylinder seals; and remains of many boxes inlaid with bone. The roof had collapsed crushing most of the pottery, but hundreds of vessels were still recovered complete and virtually intact, many decorated with geometrical designs in as many as three colours. Aside from the local Canaanite types there were also a number of vessels from Cyprus.

The Late Bronze Age is the best documented phase of Pella's history before Roman times. It often appears in the lists of Asiatic cities conquered by the pharaohs of the New Kingdom (1567-1085 BC) and a letter from its 14th-century king Mut-Balu to the pharaoh Akhenaten is among the clay

tablets written in Akkadian cuneiform found at el-Amarna in Egypt. Although on present identifications of Biblical sites the settlement at Pella is not mentioned in the Old Testament, we know from the archaeological remains that it survived throughout the Iron Age in the first millennium BC. Discoveries from a 10th-century level this year provide important new evidence of cultic practices at this time. Mixed up in a thick deposit of broken pottery were fragments of two ceramic cult stands each about 50 centimetres high. Related finds have been made at other sites in Palestine and into Syria but no two are quite alike; each new discovery produces a highly imaginative work of potting and sculpting.

The Pella cult stands take the form of square towers with a flat offering tray near the top of the interior. The more complete has horns at each of the corners. On the sides are rows of applied studs and bands imitating rope, with incised trees in between. The other stand is less complete but more interesting nonetheless. The front façade carries two figures of the nude fertility goddess Astarte (Ashtaroth of the Bible) standing in an opening above a feline head. The rim again carries a row of studs but in place of horns this stand has a human head rising from at least one of the corners of the offering tray. The preserved fragments of the sides are less elaborately decorated with applied bands and painted geometrical designs. There can be little doubt that these stands are cultic offering vessels associated with the Canaanite rites so vehemently denounced by the prophets of the Old Testament. Blackening on the figured vessel suggests that it was used for burnt offerings to Astarte ●

The excavations are part of a joint expedition with the College of Wooster, Ohio. The University of Sydney excavations are directed by J. B. Hennessy, A. W. McNicoll and T. F. Potts and funded by the Australian Research Grants Scheme and the Australian National Gallery.

set a pair of antithetical rampant lions, their front paws resting on the heads of two intertwined serpents. Above this group but facing in the opposite direction is a narrow panel carved with a winged sun-disc, symbol of the Egyptian god Re, flanked by royal serpents (uraci). Another serpent, separately carved, glides along the bottom edge.

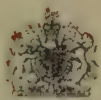
As the wooden body of the box had completely perished, its shape has to be reconstructed from the juxtaposition of the ivory panels in the soil. The arrangement of the two main compositions of the lid, upside-down to one another and at different angles, suggests that it was not flat but rose towards one end as in contemporary Egyptian examples. The triangular openings on either side of the ridge accommodated ivory "eyes of Horus". The locking mechanism comprised a pair of small knobs at the top end of the lid and in the short side below. One of them, made of gold-capped bronze, was found in the pit.

The workmanship of the Pella box places it among the finest ivory carvings that have survived from the ancient Near East. The simple, symmetrical composition, the elegant stylization of the lions' anatomy and the clear, delicate carving throughout, all

indicate the hand of a master craftsman. Where he worked it is impossible to say. Though it is probably not an Egyptian creation, the many Egyptianizing elements suggest an area where fashions in the luxury arts of that region were appreciated and imitated by the local craftsmen. This was the case particularly at the *entrepôts* of coastal Syria and Lebanon such as Ugarit and Byblos, and there also ivory was readily available until the 9th or 8th century BC when the Syrian elephant was hunted by Assyrian kings.

The exceptional quality of the workmanship is rather surprising at this early date. It has long been known that ivory carving flourished in the Levant and Mesopotamia at the end of the Late Bronze Age (14th to 13th century BC) and again in the Iron Age, but nothing as fine as the Pella ivories is known from the Levant as early as the 16th or 15th century BC.

No sooner had the last of the ivory fragments been lifted than the pit produced another startling discovery—two small clay tablets inscribed in Akkadian cuneiform. Though both texts are short and damaged they are important as some of the earliest evidence of cuneiform writing in the region. The surrounding lands of



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For Christmas presentation

by Ursula Robertshaw

We illustrate a selection of possible gifts which have taken our eye this year. Some are practical, such as the improved pressure cooker with built-in timer or the jug-kettle which can boil as little as a cupful of water; some are luxurious, such as the bottle of rare liqueur or the gold pendant; some are given just for fun, such as the puzzle, or the game of skill, or the Christmas table centre.

All are highly presentable.



Da Vinci champagne flutes, about £14 for six from leading department stores. Pear in a bottle of Poiré Williams liqueur, personalized with recipient's name in presentation box, £25.95 from Alexander Dunn, 42 Walton Road, East Molesey, Surrey. Real Soft Persian Princess cuddly cat, £29.50 from Hamley's, Regent Street, W1. Cherry fruit bags in several sizes, from 50p to 96p by Concertina, from John Lewis, Oxford Street, W1. Pack of honeycomb and dish, £7.25 from Fortnum & Mason, Piccadilly, W1. Shaving soap in mug by Woods of Windsor, £6.50 from chemists. Winter snow scene pot of Gentleman's Relish, £5.95 from Fortnum & Mason. Christmas wreath with festive fruit, £15, and table arrangement (left), £27, both from Belle Fleur, 15 Montpelier Street, SW7. Pack of playing cards, red and black, £4.50, p&p 87p, from Royal Academy, Piccadilly, W1. Noël train with four red candles, £2.25, p&p 99p, from Save the Children, PO Box 40, Burton-on-Trent, Staffs. Suedette box with hinged lid and central woven silk design of robin on winter branch, £9 from Harrods (Notions Dept), Knightsbridge, SW1. Pure silk ties with heraldic themes, £27.50-£29.50, from Dunhill's, 30 Duke Street, SW1.

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A story book which relates the history of time-keeping, with child's Timex wristwatch enclosed in the cover, £13.95 from leading jewellers.

Top left, Sekonda quartz sports timer and travel alarm with cover that may be used as a stand, £16.95 from high street jewellers.

Top, Crayola colour-it-yourself insulated drinking mug, £1.99 from Hamley's, Regent Street, W1.

Above centre, wrap-around ski goggles fastened with Velcro, with polarized panoramic lens, £28 from Harrods, Knightsbridge, SW1.

Above, play kitchen—Kitchen Activity Centre—by Petite, complete with utensils, £10.99 from Hamley's, Regent Street, W1. ➤➤➤

Swan "Designer" jug kettle, £16.95, and Tower Automatic Fast Cooker, £30, both from John Lewis, Oxford Street, W1. Multi-sided pastry/biscuit cutter, chrome plated, £1.55, p&p 99p, from Save the Children, PO Box 40, Burton-on-Trent, Staffs. Miniature porcelain fish, £1.35 each from Liberty, Regent Street, W1. Clown mug in ironstone china, £1.95 from Dickins & Jones, Regent Street, W1. Hand-painted Dutch tile, £6.95 from Royal Academy, Piccadilly, W1. Whole grouse in port-wine jelly by Baxters, £6 from good grocers. Firestar copper burner for fondue sets or hotplates, £6.50 from John Lewis.



Orb-It puzzle: the beads have to be sorted into separate colours on the changing tracks, £4.75, p&p £2.15, from Save the Children, PO Box 40, Burton-on-Trent, Staffs.



Scorpion, delightfully maddening new strategy game by the makers of Scrabble, Spear's Games, £9.99, from Hamley's, Regent Street, W1.

Floris Christmas cracker containing bottle of Florissa perfume and lace-edged sachet, £4.95 from Floris, 89 Jermyn Street, SW1. Beaded draw-string evening bags, £45, and long silk scarf with tiger motif, £56.50, both from Liberty, Regent Street, W1. Pearly lustre paperweight by Kosta Boda, £22.70 from Line of Scandinavia, 91 Regent Street, W1. Miniature Perrier water bottle pendant and chain, £430 in 9 carat gold, £790 in 18 carat gold, from Laing the Jewellers, 29 Frederick Street, Edinburgh. Polymer ivory scrimshaw solitaire board and marbles, £18.95, p&p £2.15, from Save the Children, PO Box 19, Helston, Cornwall.

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WINE

The brandy of Gascony

by Peta Fordham

Among the many claimants to the title of the oldest French brandy, Armagnac has support, for there is documentary evidence that a real spirit was being distilled in Gascony in the 14th century when St Vivant de Salle made a small quantity of an *eau-de-vie* and matured it in barrels made from his own oaks. There was always plenty of wine in the district, the best-known being Jurançon, by legend used to wet the lips of the newly born Henry of Navarre. This and other wines were used to build up quite a reasonable export trade, especially with the Dutch, who used their naval dominance to trade along the Atlantic coast, buying wine to sell in Northern Europe.

In the 17th century, however, the Bordelais, fearing competition with their own growing wine trade, began intercepting all cargoes of wine transported down the Garonne, which effectively stopped this Gascon export. The problem was solved to Dutch satisfaction by substituting alcohol, whose transport was not forbidden, in the belief that this "burnt wine" could be used to doctor up their commercial wines. As for Gascony, this encouragement of distillation led to the development of the Armagnac.

Armagnac is very different from cognac. To me it is more complex and aromatic, the result of its different distillation. (Certainly the splendid old stills have to be stopped and decaramelized every few weeks, so obviously something delicious does seep through.)

It is made from the white wine of specified local grapes and is always distilled on the lees. The orthodox method is continuous distillation, unlike the double pot-still distillation of cognac; and it is carried out in the one step, always in copper stills. The spirit comes through in colourless *eau-de-feu* and has to be diluted (usually with a mixture of Armagnac and water) from its probable Gay-Lussac 72° to the legal 40° alcohol content. Then, aged in oak casks from the local Monlezun forests, it acquires its special character as the black wood works its magic.

Armagnac's reputation has been long in the making since its "burnt-wine" days: indeed we are lucky to have it in its perfected state, for many critics think that this has been achieved only in this century; and this perfection was undoubtedly founded on the single distillation still—the famous *alambic armagnacais*, invented at the end of the 18th century. Earlier the pot still, with its double distillation (as in cognac), was always used; and, to the dismay of many, this method has been allowed to be used again since 1972, on the grounds that although the distillation takes longer, the spirit matures faster.

Preferences and prejudices can be determined only by tasting. It was therefore with interest that I attended a tasting of the Marquis de Montesquiou Armagnacs, of which I had heard good reports. This particular house is one of the three largest producers, whose premises stand cheek by jowl in a small road close to Eauze, an area always redolent of violet and prune, scents which permeate the neighbourhood of Armagnac distilleries. A London tasting is always much harder on the product than one on its native soil, where the nose is capable of being deceived. "Nosing" six from 1977 to 1983, I became well aware of developing depth and aromatics: the subsequent tasting convinced me that we were appraising a single distillation and from a very old still. I was right, and overjoyed to find that to follow the old methods is the passion of this house, which is not old itself, although the founder was a direct descendant of the D'Artagnan family of Musketeer fame.

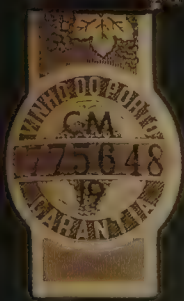
Pierre de Montesquiou, who had begun to make Armagnac just before the last war, ran into severe difficulties in the post-war years of depression and sold out in 1960 to Suze, who in their turn were acquired by Pernod. His Armagnac's reputation remained high and luckily there has always been an adherence to traditional ways, using the estate's own grapes up to at least 80 per cent and a treasured 1941 still as much as possible.

The "nosing" was followed by a carefully graduated tasting, beginning with the straightforward Monopole, good enough in its "over three-year-old" status, three years being the legal requirement. The following Napoleon was of five to seven years' maturity, considerably softer and moving up into a definitely high class. Then we moved into luxury, with a 10-year-old XO; a Coupe of at least 30 years; a 1969 Réserve du Château de Campagne d'Armagnac, which had been aged in old barrels (delicious, with strong undertones of prune); a delicate 1959 and, finally, a truly superb 1942. All in all, a fascinating variety of maturation, the clean young character gradually filling out into depth and mellowness.

Dent and Reuss of Plough Lane, Hereford (0432 276411) are agents for De Montesquiou's XO, Napoleon and the Monopole; and can tell you where these Armagnacs can be found. And, by the way, if you are entertaining American guests, the Monopole makes wonderful sours.

Wine of the month

When I wrote recently of pink champagne Sainsbury's had not yet marketed theirs. At the amazing price of £6.45, this must be the season's best bargain—it is dry but fruity, and beautifully made by a family company in Epernay ●



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Indeed it's a subject that's been raised at every board meeting since records began.

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ESCORIAL. A granite palace monastery so huge and awe-inspiring that it has often been called the eighth wonder of the world. Built in 1563 by Philip II, it rivalled the Vatican with its massive stairs and frescoed ceilings. Yet Philip led an austere life, beset by problems of State, receiving his visitors in a small, bare cell.

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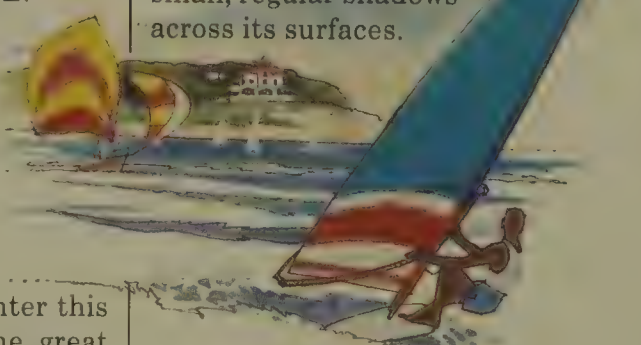
SEGOVIA. The Aqueduct at Segovia is probably the finest Roman relic of its kind in the world.

Incredibly, it still carries fresh water over its 118 arches. It would be impressive in Rome. To see it for yourself in what was once a small Roman provincial town, is sheer magnificence.

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Land of rugged beauty

by David Tennant

In name and in statistics Iceland, an island four-fifths the size of England but with only 235,000 inhabitants, far out in the cold North Atlantic just below the Arctic Circle, with a short summer and a very long winter, seems wholly uninviting. But those adventurous enough to go will be rewarded with unsurpassed beauty. Iceland is a land of both startling vitality and peaceful serenity, of astonishing colour, of stark rawness and rich fertility, of awesome natural phenomena, and it is inhabited by a people whose welcome is as sincere as it is undemonstrative.

The weather, too, provides endless variety. "If you don't like it, then just wait a short while and it will change," they tell you. Summer temperatures are in the upper 60s one morning and down in the 40s a few hours later, only to rise again just as rapidly; blustery winds are followed by mellow calm, dazzling sun emerges out of chilling mists. And the air is unpolluted.

The first long-term settlers are believed to have arrived from Scandinavia in around AD 874 but they had been preceded in the eighth century by Irish monks who left on the arrival of the Norsemen. The link between Ireland and Iceland continued for centuries and even today you see flaming red hair and fair freckled faces that would not look out of place in Connemara. But the Vikings made it their home, carving out a unique, tough and often ruthless way of life.

Iceland is not covered in ice, even if it does boast half a dozen vast glaciers, the largest of which would engulf East Anglia. There are lakes and rivers and the many waterfalls are among the most beautiful and impressive in



Sturdy Icelandic horses and, in the background, the fishing port of Akureyri.

Europe. In geological terms Iceland is young, still settling down and likely to do so for millennia to come. The grandest of its volcanoes, Mount Hekla, erupted last year and in 1963 a volcanic eruption off the Westman Islands (south of the mainland) threw up an island measuring 1½ square miles. Earthquakes are frequent but rarely damaging.

The spouting geysers (the word is derived from the original *geysir* area in the south-west of the country) are perhaps the best known and most photogenic of Iceland's natural phenomena. The Great Geysir now blows only a few times a year thanks to a geological shift and some tampering by man, but the smaller but startling Strokkur near by shows its strength every 10 minutes. Others also erupt regularly. In the north at the Namaskard sulphur field, (more accurately, mounds and plains) hot mud pools bubble away like some grey devilish brew surrounded by acres

of yellow, red, gold and green sulphurous crust. The kaleidoscope of colour, especially in the bright sunshine, is like the outsize palette of a giant artist.

I flew into Keflavik International Airport after a pleasant three hour flight from London by Icelandair. The huge airport, a Nato base with a civilian section, would hardly win an architectural prize but offers a duty-free shop which you can use on arrival, and there is a liberal duty-free allowance. Beer brewed in Iceland is almost alcohol-free; wines and spirits, although readily available in hotels, are very expensive.

It is a 35 mile drive into Reykjavik, the capital, which has its own smaller airport for the excellent internal network of air services. Here, too, is the Hotel Loftleidir which has become something of an Icelandic institution in its 20 years of existence. Modern and well run, it has an indoor swimming pool (heated from natural hot springs,

as is everything in Iceland), sauna, cafeteria, shops and a first-class restaurant. The local bus into the city centre (a 10 minute run) leaves from the main door and taxis, at rates comparable with those in London, are available at all times.

The name Reykjavik means "smoky bay", though it is the most smoke-free capital in the world. The architecture is a mixture of traditional and modern, with wooden, brick, concrete and corrugated-iron buildings, mostly in cheerful pastel colours. The cathedral, with its massive pale grey tower, dominates much of the city and Lake Tjorninn, right in the centre, is renowned for its bird life. I was pleasantly surprised by the number of gardens and trees, the latter not too plentiful throughout the rest of the country. There are several excellent restaurants. One of the newest is Gaukur a Stong, which means Cuckoo in the Cage, where I enjoyed a tasty dinner of gravlax (marinated salmon served with dill and mustard sauce), locally produced lamb chops and a compôte of wild berries.

Reykjavik is an excellent starting point for excursions, both to nearby areas of interest and to remoter parts of the island, either by air or by road. On our second day we took the Golden Circle tour by coach, a 10 hour trip of non-stop fascination which started with a visit to Hveragerdi, a village in the middle of one of the most active thermal areas. Here, thanks to the endless supply of steam, acres of greenhouses produce exotic plants, fruits and vegetables.

For me, however, the highlight of the tour was at Geysir and nearby Gullfoss. At the former the Great Geysir did not perform (we were assured it had done so only a

»»»



Above left, Thingvellir, where Iceland's parliament first met in the open air in 930. Above right, one of the many geysers, which can spout hot water as high as 180 feet.

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TRAVEL

few days before) but the spectacle of the smaller Strokkur (it means "boy" in Icelandic) spouting 30 or 40 feet into the air was impressive enough. Gullfoss, which means "Golden Falls", is the grandest of all the waterfalls, a vast, tumbling cascade that descends in several stages into a roaring canyon.

From the historic viewpoint our half-hour stop at Thingvellir was the most important. Here, in AD 930 the world's first "parliament" was held. Called the "Althing", it was an open-air assembly where laws were enacted, disputes settled and punishments awarded. It lasted almost continuously until 1800 when it was transferred to Reykjavik. The setting near water is most dramatic, looking across to dark basaltic rocks and rugged mountains in the distance.

Akureyri is the second city of the country, a pleasant town of some 14,000 inhabitants right up on the north coast at the top of the long and beautiful Eyjafjörður. The flight from Reykjavik takes just over an hour by turbo-prop and the descent is dramatic, down a fertile valley to land almost in the fjord. The city's cathedral contains several stained glass windows from the bombed Coventry cathedral and there is also a fine botanical garden (the Arctic Circle is less than 60 miles north) and even an 18-hole golf course.

From here our little group picked up a Land-Rover, an ideal vehicle for touring in the Icelandic outback, for while the main roads are good many are only of gravel. In addition, with the four-wheel drive one can reach places otherwise inaccessible by car. A drive over two spectacular passes and mountain ridges brought us to Lake Myvatn, a place of rare beauty where the volcanic outcrops, some of enormous size, look as if they had all been sculptured by an *avant-garde* artist. This is also an area of remarkable fertility with a rich Alpine and Arctic plant life which is at its best in July. The bird life is equally prolific, particularly in midsummer. The whole area is delightful, totally uncommercialized (there is a comfortable small hotel and yet another large heated swimming pool) and one can explore the geothermal areas of Namaskard and Krafla as well as go fishing or pony trekking.

It was an easy 75 minute drive from Myvatn to Husavik, a busy fishing port and commercial centre on a wide bay known as Skjalfandi at whose entrance lay a small grass-covered island called Lundey which is Icelandic for puffin. And puffins there were by the hundred when we went cod-fishing with line and rod. The waters there are so rich in cod (and many other fish) that I had caught half a dozen within an hour—and with little skill on my part. But it was the bird life which enthralled me, not only the sturdy little puffins but many other types which we saw, including the graceful fulmar and the Arctic tern.

I liked Husavik, a trim, tidy little town with a beautiful, wooden, green-

roofed church, a museum and art gallery that any city would have been proud of, and a most comfortable modern hotel from whose top-floor restaurant we had panoramic views.

On returning to Reykjavik we drove out to a pony-trekking and riding centre in lush countryside about 15 miles from the capital. Icelandic horses are a unique breed, quite small but very sturdy and it is claimed they have five speeds ranging from a very gentle amble to a gallop.

We joined an international group of holidaymakers led by a young Icelandic, and set off on a three-hour trek across the moorland and bog, up craggy hillsides, along the rushing streams to another spectacular waterfall. We took it easily until the last 2 mile stretch back to the farm when, with a loud whoop from our leader, we took off. The ride, which worked out at about £15 for the three hours, made an energetic ending to my stay.

I went to Iceland with a certain amount of misgiving, half-expecting it to be rather dreary and morose. I came away completely converted, fascinated by this beautiful country.

Cost of living is high but the quality of everything, from the superb fish to the exquisite woollen goods (and these are among the most worthwhile souvenirs I have found anywhere), is without question. The country is exceptionally clean and I found a genuine welcome wherever I went.

I travelled with Sonicworld Holidays, a small high-grade company which has been specializing in Iceland (and Greenland) for several years, all of their staff having a considerable knowledge of the country. Their 1985 programme will be available from travel agents or direct from the address below during December. It will offer a wide range of tours and safaris, lasting from one to three weeks and costing between £255 and just over £1,000 with flights by Icelandair scheduled services. They will also arrange individual holidays to suit special requirements. Their brochure is most comprehensive, almost a guide to Iceland in itself.

Icelandair fly from London (Heathrow) to Keflavik daily except Tuesdays and three times weekly from Glasgow. Current fares (subject to change) range from £183 to £228 (excursion economy) and £456 in Saga (Business) Class return from London, a few pounds cheaper from Glasgow.

Among other companies including Iceland in their programmes is Fred Olsen Travel.

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When tax-free days are numbered

by David Phillips

The High Court ruling some weeks ago that the late Sir Charles Clore, the property tycoon, was still domiciled in England at the time of his death although resident in Monaco put the spotlight on one of the major curiosities of British tax law. I call it a curiosity because the distinction between residence and domicile, while not unique as a matter of fiscal terminology in the world, seems to carry consequences in British tax practice which can be, as in the Clore case, momentous.

In the United Kingdom the most important practical implication of the distinction made between domicile and residence is this: whereas liability to income tax and capital gains tax depends mainly on the individual's residence status for tax purposes, the liability to capital transfer tax—the tax that Denis Healey introduced in 1974 to supersede estate duty—is nearly always related to domicile.

The taxing statutes contain several million words in aggregate, so it will be understood that in the previous paragraph I have simplified a complex story. In the same spirit of simplification, the essential difference between domicile and residence is that domicile is permanent, while residence can be temporary or occasional.

Under British law, an individual starts life with a domicile of origin or birth, and this is normally the individual's father's domicile at the date of the individual's birth. A domicile of choice has to be acquired by a deliberate act of will. The burden of proof lies on the individual concerned, and he not only has to sever ties with the country of his domicile of origin—by selling his property there, for example—but produce evidence of a settled intention to remain for ever in the new country of his choice, though whether he has to be buried there, as was suggested in a recent case, is open to doubt.

However difficult it may be to persuade the Inland Revenue that one has acquired a new domicile of choice, the notion of domicile is more straightforward than that of residence.

An individual may be resident or "ordinarily resident" in two or three countries at the same time. To establish non-resident status, a United Kingdom national has to meet certain conditions about his employment, but also has to keep a careful watch on any visits he may make to the United Kingdom. His absence from the United Kingdom must cover at least one complete tax year (in other words, a period of 12 months ending on April 5); and any occasional visits home during the period spent overseas must not exceed 91 days up to the end of the first full tax year or 91 days per tax year on average over the whole period spent

overseas. In any given year, apart from the first, interim visits may stretch to 182 days.

People living overseas sometimes ask how the tax authorities can know whether they have kept within the limits statutorily laid down for interim visits home. The answer is that they cannot know in every individual case, but they do have access to certain passenger lists and other information.

Residence status, however, is not simply a matter of arithmetic. Whether one is overseas, and whether one is still actively employed or living in retirement, the Revenue has to agree that one is not resident and "not ordinarily resident" in the United Kingdom. But just as it is possible to be

resident simultaneously in several countries, it is also possible to be resident in the United Kingdom, but not ordinarily resident, or *vice versa*.

The Revenue has built up its interpretation of the term "ordinarily resident" on the basis of various judgments delivered in the courts. "I think a man is ordinarily resident in the United Kingdom," said Mr Justice Rowlatt, "when the ordinary course of his life is such that it discloses a residence in the United Kingdom." That may seem less than enlightening to the layman, but the judgment is still being quoted nearly 60 years after it was delivered.

There are some further fundamental points on which there still seems to be uncertainty in the minds of many ex-

patriates, even though the rules are quite clear in these instances. One is that a wife's residence status for United Kingdom tax purposes is not governed by her husband's, but by her own circumstances: the husband may be non-resident while his wife is resident. It is often possible to extract positive advantage from this rule.

Another point that is not universally understood is that an individual's tax position is not affected if he remits his earnings or any part of them to the United Kingdom. This used not to be the case, but as the law now stands an overseas salary is either exempt or not exempt from United Kingdom tax, regardless of whether or not it is remitted to the United Kingdom. ●

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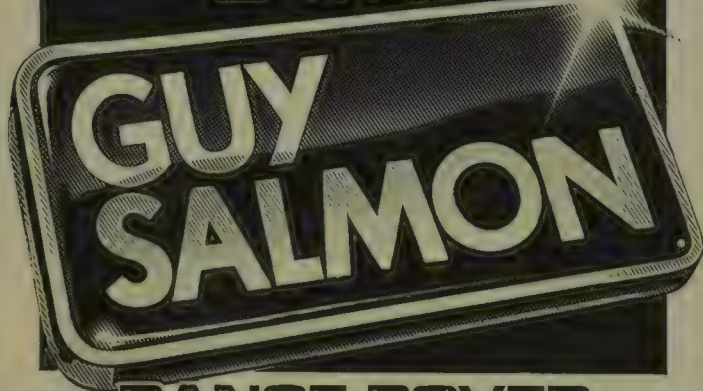
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MOTORING

America's sporting chance

by Stuart Marshall

Although the federal speed limit is 55 mph in the United States the high-performance sports car is flourishing there as never before, and the tyre industry is producing ultra low-profile radials that are certified for continuous speeds of 130 mph and more.

The Chevrolet Corvette is not the only US-made rival to European supercars like the Porsche, Jaguar XJ-S or Ferrari. Others include the Ford Thunderbird, Chevrolet Camaro and Pontiac Firebird, all of which are capable of doubling the official 55 mph limit with power in hand. But the Corvette personifies the muscle car. It was designed to out-corner Europe's best and ride comfort was the last thing its creators had in mind.

I tested the Corvette last spring on the 5 mile high-speed circle of Goodyear Tyres at San Angelo in west Texas. It is a massive car; the chassis owes quite a lot to Formula One racing-car practice and the 5.7 litre, 205 horsepower V8 is set fairly well back from the sloped bonnet's air intake.

The 5 mile circle allows hands-off speeds of up to 130 mph because its profile is designed to counterbalance the centrifugal force that is trying to push the car over the edge. The track is quite rough in places and the wind was blowing hard. The Corvette had to be steered all the way round at 135 mph and my best lap, electronically timed, was 138 mph.

My second encounter with a Corvette was a few months later when I drove it on home ground. I left my Kent home very early in the morning, crossed the Channel on a fast ferry, drove to Cologne and back, dined on the return ferry and was home by 11pm with 750 miles under my belt.

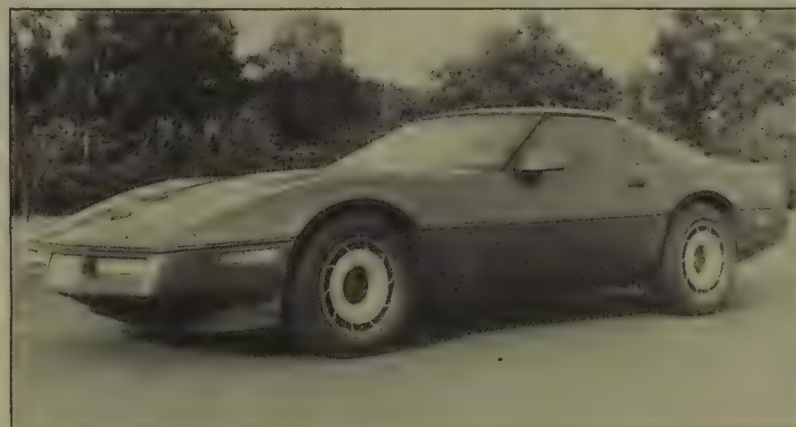
At twice the US limit, which is still perfectly legal on the German autobahn, I am glad to say, the Corvette comes alive. By European standards, 205 horsepower is not much to extract from a 5.7 litre engine. But it is enough to give the Corvette fierce acceleration. A firm prod on the accelerator produces a bull-like bellow from the

engine and the digital speedometer is soon showing 100 mph and still rising. The automatic transmission works beautifully. I reached 120 mph many times and 130 mph once.

The firm, even harsh, suspension and high-g geared power steering make the big, broad-shouldered Corvette feel extremely agile. The fat Goodyear tyres have a leech-like grip, but every sound they make while running over coarse surfaces is fed into the interior. The stereo is marvellous—but you cannot hear it at over 60 mph. Despite some hundreds of miles of fast driving my fuel consumption was close to 20 mpg, which was a reflection of a wind-cheating shape and very high overall gearing.

What puzzles me, however, is why the Corvette is made at all and why the mainly mature American motorists buy it—the younger ones may not be able to afford the payments on a US \$28,000 car. Did General Motors set out to produce a car with handling and cornering bound to provoke ecstatic reports from enthusiast magazines that are as out of touch with real motoring life in the US as their counterparts are here? The US public would buy the Corvette, mainly on the strength of this "expert" recommendation, but would find that this super-sports, image-building car was more of a hair shirt than they had bargained for. At the sort of driving speeds allowed in America one notices only the bad features; the cockpit is cramped, the close-range visibility poor and the immense tyres thump and bang over expansion joints and drain covers.

General Motors' bid to beat the European supercar makers at their own game has been only partly successful. Despite the high technology under the glass-fibre-reinforced plastics body, the Corvette does not feel a thoroughbred. It is too coarse. But the driving position is ideal and even 750 miles in a day left me twinge-free. It attracts tremendous attention, especially in Britain where it is almost unknown. Crowds gathered wherever I parked it which could be reason enough to buy one for some people, though not for me.



The Chevrolet Corvette—America's answer to Europe's supercars.

The Souls of indiscretion

by Robert Blake

Unquiet Souls, the Indian Summer of the British Aristocracy
by Angela Lambert
Macmillan, £14.95

To write a history of the Souls—that curious intellectual coterie of the late Victorian aristocratic world—is rather like writing the history of a grand ball. People weave in and out of the story in an inconsequential, illogical way. The sequence of events is impossible to recall. There is music, laughter, talk, wit and endless champagne. There is flirtation, love-making, intrigue and romance. At the end of it all there is no very clear memory of who said what and why and when—merely an impression that it has been great fun, even though the cold light of dawn brings the sobering thought that it was all faintly unreal. Angela Lambert is in one sense attempting the impossible, and one feels that she knows it. There is not in fact a great deal that one can say about the Souls as a group. This may be why she pads out the book with a number of extraneous themes. The Marlborough House Set and the Prince of Wales, for example, have no particular connexion with the Souls, though the subject gives a chance of bringing in the Mordaunt case, the Aylesford affair and Tranby Croft.

Equally the “Corrupt Coterie”, the sons and daughters, often rebellious, of the original Souls, are also somewhat peripheral or at most deserve a short epilogue. However, the temptation to pull into the story their last survivor, Lady Diana Cooper, must have been irresistible, especially as she is the daughter of one of the most celebrated womanizers of the Souls, Harry Cust. Even more marginal is an account of the tragically brief lives of the sons of the Souls in the trenches and the terrible conditions of the First World War—a story so often told that there is no great point in repeating it.

The author moreover is not at home in dealing with the history of the war. The Somme and Passchendaele were dreadful campaigns, but the carnage was not one-sided. There is still controversy over whether the British or the Germans suffered greater losses. Then there is a curious passage in the book suggesting that the three Souls in the 1915 Coalition—Asquith, Balfour and Curzon—were culpable for not producing an “acceptable peace formula”. Yet all the evidence suggests that German conditions for a negotiated peace were such that no British, let alone French, government could conceivably have accepted.

There are other defects in the book. It tends to be repetitive. An example is the treatment of a celebrated political

imbroglio. The arch Soul, Balfour, accepted the resignation in 1905 of a junior but very important Soul, George Wyndham, Secretary for Ireland. This is mentioned three times (pages 70, 129, 162)—in each case in an uncorrelated and slightly different version. The author confuses the name of the Under Secretary in Dublin Sir Anthony MacDonnell with that of Sir Schomburg McDonnell, Lord Salisbury's Private Secretary. She accepts in one place and not in another the view that Balfour treated Wyndham badly. The fact is that, as Winston Churchill in *Great Contemporaries* and Max Egremont in his life of Balfour show, Balfour was far more generous than most prime ministers would have been to a man who had taken to the bottle and could not cope with the job.

If this book is not always reliable on facts and builds up too much out of too little, it is nevertheless nostalgic, evocative and very readable. One can peruse endless memoirs and biographies, but it is hard to keep in mind any general idea of the numerous love affairs and irregular paternities of the late-Victorian aristocracy.

Angela Lambert describes that strange world, its rigid outward conventions and internal laxities, with verve and vigour. She is also very good on the way they talked and thought—the private languages of the Glynn and Baring families and the curious accent descended via the Cowper family from the Devonshire House drawl. She also gives a fascinating picture of the endless country house parties, the elaborate arrangements about adjacent bedrooms, the six o'clock bell which warned people to return to the right one before the servants arrived to wake up the guests. Here again, however, the style of life was not confined to the Souls but was a general feature of late Victorian and Edwardian aristocratic mores.

Where the Souls differed from the rest was in being not only very good-looking—there are some marvellous photographs in the book—but also very clever. The intellectual games that they played must have been highly taxing—“Styles”, where one had to write parodies of well known authors; “Epigrams”, which involved inventing new ones; “Clumps”, apparently a form of 20 Questions. There was an even more alarming game called “Breaking the News”. You had to pretend to be announcing the death of someone to his or her spouse while the audience tried to guess who it was. The worst guessing game of all was when the audience tried to identify someone by his or her description as a flower, a creature or even a dish. As one Soul wrote “to be described as resembling a cauliflower, a toad or macaroni and green sage is not likely to make you friendly towards the author”. No doubt it was all very amusing, but being a Soul must have been a strain sometimes.

Recent fiction

by Sally Emerson

Hotel du Lac
by Anita Brookner
Jonathan Cape, £7.95
Flaubert's Parrot
by Julian Barnes
Jonathan Cape, £8.50

Hotel du Lac by Anita Brookner, winner of this year's £15,000 Booker Prize, describes the stay of a romantic novelist in a Swiss hotel. Edith, the heroine, creates what she sees as a deceitful kind of fiction, one in which it is always the underdog, or rather the tortoise (the slow, gentle, rather plain girl) who wins the man while the hare (the dazzling, vivacious fast-moving girl) loses. In life, Edith believes, it is in fact always the hares, the fast-moving women, who win the men (ah, but do they marry them?) while the tortoises stay at home reading romantic fiction and believing someone will turn up soon.

The hotel is a repository of lost women. The most repulsive ones, brilliantly described with Dickensian relish, are the ultra-feminine mother and daughter who are recognizable types yet wholly individual. They pass their time spending money provided by men—in this case their dead husband and father. This type of woman—attractive, fluttering, determined—actually hates and despises men rather more than ardent feminists do, although for different reasons. Men bring out the very worst in them. The mother, Mrs Pusey, “gestured with a smile to a negligé in oyster-coloured satin, thickly encrusted with lace, which was laid out over the back of a chair. ‘My weakness,’ she confided. ‘I do love nice things. And there's such a good shop in Montreux. That's why we come back here every year.’”

Anita Brookner describes unhappiness and loneliness with unsettling skill. She takes us into the strange hotel looking over Lake Geneva and reminds us of other curious, lost hotels where people live in dreams and falsehoods, of the Hotel California and D. M. Thomas's White Hotel in particular. Her heroine is her best to date: withdrawn, precise, having an affair with a married man but remaining one of the observers of life who admire those with confidence. Her advantage over Anita Brookner's other heroines is that she has more sense of humour. The characters she half-envies she also half-despises. She describes their foibles with great wit. There is no doubt who, of all the characters, is the most enviable—Edith Hope, who has a firm hold upon her own complicated identity.

For a graceful, literate, amusing read I highly recommend *Flaubert's Parrot* by Julian Barnes, a runner-up

for the Booker Prize. It includes a dazzling array of facts, dates, literary criticism and biographical detail.

The chapter headings give some idea of the extraordinary, teasing quality of the book: “The Flaubert Apocrypha” (about the books he didn't write); “Examination Paper” (the narrator sets us one on Flaubert); “Emma Bovary's Eyes” (an attack on Enid Starkie for claiming that Emma Bovary's are inconsistently described); and “Snap!” (the coincidences in Flaubert's life).

The form of the novel is one man's quest for Flaubert, that of the narrator, a retired doctor called Geoffrey Braithwaite. He is a sketchily drawn character whose obsession and identification with Flaubert is a way of escaping from his own unhappiness. His view of Flaubert is coloured by his own personality, of course, but as he proclaims: “We can study files for decades, but every so often we are tempted to throw up our hands and declare that history is merely another literary genre: the past is autobiographical fiction pretending to be a parliamentary report.” Julian Barnes makes no such pretence. His study of Flaubert dances with more questions than answers. Even the “facts” shift and slide and change as they are seen from other points of view. One reason fiction is more honest than non-fiction is that it admits it tells lies. Julian Barnes celebrates the deceptions of the past: “Flaubert was a giant; they all said so. He towered over everyone like a strapping Gallic chieftain. And yet he was only 6 feet tall, we have this on his own authority. Tall, but not gigantic; shorter than I am, in fact... and the world shrinks just a little with that knowledge.”

Avid for detail, for irony, for extraordinary coincidence, Julian Barnes writes with impressive relish and communicates his own enjoyment and his delight in showing off his own brilliance. The show-off quality of *Flaubert's Parrot* is attractive, never irritating. Reading it is like seeing an expert juggler grinning at his audience. But there are quieter, more tranquil moments, too, for instance his descriptions of cross-Channel crossings to Flaubert's home in Normandy capture a certain sadness: “I like these out-of-season crossings. When you're young you prefer the vulgar months, the fullness of the seasons. As you grow older you learn to like the in-between times, the months that can't make up their minds.”

Although Julian Barnes comes up with an array of his own good quotes, the best lines are from Flaubert: “Language is like a cracked kettle on which we beat out tunes for bears to dance to, while all the time we long to move the stars to pity.” The reader (this one, anyway) is left with a longing to visit Normandy, a determination to reread *Madame Bovary*, and a desire to study conventional biographies of Flaubert to complement this most unconventional of biographies.

Other new books

Kenneth Clark: A Biography
by Meryle Secrest
Weidenfeld & Nicolson, £12.95

The late Lord Clark's great achievement was, through his books, lectures and television performances, to fire a wide public with some of his own appreciation of the fine arts. There were many Kenneth Clarks, among them the public man who was a youthful director of the National Gallery, chairman of the Arts Council and of the Independent Television Authority; the wealthy collector and patron; the art historian, writer and broadcaster; the social lion; and the husband, father—and lover. By dwelling on the sad decline of his marriage to his first wife Jane and on his numerous *amours* at disproportionate if sometimes fascinating length, the author risks trivializing her always stylish subject and making the reader feel voyeuristic. Here in detail are the private pressures, as revealed in letters, to which the unruffled public man was subject. In the event his purely professional struggles with the producer of his famous *Civilization* TV series are more compellingly interesting than his love affairs.

Roger Berthoud

Pavlova Impressions
Presented by Margot Fonteyn
Weidenfeld & Nicolson, £15

Yet another book about Pavlova? Yes, for the reputation of the great dancer is not dimmed by the years—indeed, it grows, both for those old enough to have seen her and in the imaginations of those who did not.

This book, with its wealth of photographs, shows us a woman, rather plain in ordinary life, who seems to become another animal when in movement. Dated though the pictures are, both in the style of photography and in the costumes and poses depicted, they nevertheless reveal something of what made Ashton describe her as the greatest theatrical genius he has ever seen.

The book's text is a compilation

made from Pavlova's own press cutting books and her own words, with observations from those who worked closely with her. These are linked by Margot Fonteyn's perceptive—and incidentally self-revealing—commentary. This is a work of consuming interest to all who love the dance and its history.

Ursula Robertshaw

A Place in the Country
by John Brookes
Thames & Hudson, £10.50

A garden starts with design, and this book by a leading garden designer, teacher and writer has 240 pages crammed with plans and illustrations, many in colour. It deals with every problem you might find in a country garden, gives the historic background and practical advice on windbreaks, paving, walls, fences etc, and at the same time is in full sympathy with nature and our native wild plants, trees animals and birds—a great achievement.

Nancy-Mary Goodall

Fiddler's Moll: Life with Yehudi
by Diana Menuhin
Weidenfeld & Nicolson, £10.95

This account of the itinerant existence led by a solo violinist and his wife leaves the reader breathless, and sympathetic to the woman whose life has had to be fitted into concert schedules and lived out of suitcases—or even without them. What happened when the Menuhins' luggage failed to arrive in Athens is one of many anecdotes recounted with wry humour. Diana Menuhin's early training as a ballet dancer seems to have given her the fortitude and patience to cope with life on the world circuit and her powers of observation lend piquancy to the ups and downs of her life with Yehudi.

Who's Who in Wagner's Life and Work
by Phillip Hodson
Weidenfeld & Nicolson, £12.95

In setting out to make Wagner's music more accessible the author claims that Wagner "needs protecting from professional Wagnerites who refuse to



This is one of the earliest photographs of London. It is a calotype by William Henry Fox Talbot and was taken in June, 1841. It shows the Thames from Hungerford Market, with Westminster in the background, and it is reproduced in a treasury of old London photographs found by Gavin Stamp and included in his new book *The Changing Metropolis* (Viking, £14.95). The view, looking across the jumble of wharves and jetties that lined this stretch of the Thames until the Embankment was built in the 1860s, shows no Palace of Westminster, the old one having been burnt down in 1834 and the new one of Barry and Pugin being

under construction, though the roof of Westminster Hall, which survived the fire, can be seen to the left of the bulk of Westminster Abbey. The bridge in the photograph is the Westminster Bridge of Charles Labelye, built in 1750 and on which Wordsworth stood to gain inspiration for the poem he wrote in 1802. Labelye's bridge was replaced in 1862 by the present cast-iron bridge built by Thomas Page, with Barry as architectural consultant. Gavin Stamp's book provides a fascinating record of London from the second year of Victoria's reign until 1879, through much of the great period of Victorian rebuilding.

share him with the wider world"—hardly a valid point in this country where the mystique surrounding *The Ring*, in particular, has been finally swept away by superb performances in English seen by thousands over the past 15 years. Mr Hodson's compact reference book will nevertheless be of particular use to anyone about to tackle the Wagnerian repertory for the first time. Set out in encyclopedic form, it provides summaries of the plots of all the operas, as well as descriptions of the main characters. There are entries on singers, conductors, and producers; on composers influenced by Wagner; and on people whose lives touched his own.

Margaret Davies

John Betjeman—A Life in Pictures
by Bevis Hillier
John Murray, £10.95

In 1976 John Betjeman agreed that Bevis Hillier should write his biography, and in preparation for that work a considerable collection of photographs and caricatures, as well as some of the late Poet Laureate's own sketches, has been put together, from which this album has been compiled. It is a handsome tribute to a much-loved man, conveying in pictorial form much of the world that he recorded so affectionately and memorably in words. Most of the pictures have been culled from family albums and have not been published before.

James Bishop

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Children's books

by Ursula Robertshaw

Despite those who would fain keep it out, religion will keep creeping into Christmas; and for people who are glad of this, and who are scanning the market for books to give children on December 25, what could be better than *Christmas*, the story of the birth of Christ told in the King James version of the Bible and splendidly illustrated by Jan Pieńkowski (Heinemann, £5.95)? The pictures are silhouettes, enriched with gold and coloured backgrounds, together with decorations which break the frames or are extended from ornamental capitals. The illustrations show reverence, tenderness and a sense of humour: in the first silhouette of Mary she is kneeling over a wash-tub while Joseph saws away at a piece of wood. She is pegging out the washing when Gabriel arrives with his announcement. Gabriel's arrival to bring the news to the shepherds startles all the sheep and sets the dogs barking. This is a beautiful modern interpretation of the Christmas story.

A Christmas stocking set for the younger members of the family comprises four traditional nursery rhymes, *This Little Pig, Sing a Song of Sixpence, Pussy Cat, Pussy Cat and Baa Baa Black Sheep* (Worlds Work, £1.25 each). These are bound in stout board and illustrated amusingly by Ferelith Eccles Williams. They are impossible to tear, though a really determined baby, left to its own devices, might succeed in chewing them up. Other titles will follow next year.

Also the right size for the stocking, but suitable for children aged about seven, is a series called Banana Books, published by Heinemann at £1.95 each. There are six in the series so far, of which the best are *The Big Stink* by Sheila Lavelle, illustrated by Lisa Kopper, which is about a naughty trick with a smelly kipper which turns out all for the best in the end; *Dragon Trouble* by Penelope Lively, illustrated by Valerie Littlewood, the story of what happens when two strange eggs, bought in a nest under a glass dome as a present for Grandpa, hatch out unexpectedly; and *The Ghost Child* by Emma Tennant, illustrated by Charlotte Voake. This is a strange, rather wistful tale of a lonely child on holiday with her grandparents who encounters not one ghost but two—both of the same person.

Now to books of bigger format. For reading to the toddler just about to start school, *Emmie and the Purple Paint* by Dorothy Edwards, illustrated by Priscilla Lamont (Methuen, £3.95), is about a small girl who violently refuses to go to play school, but gets a glimpse of the children finger-painting there; she has a go at painting at home—with disastrous consequences. *Spot Goes to School*, latest in

Eric Hill's series (Heinemann, £4.95), continues the adventures of the popular pup in another lift-a-flap book. Here the happy little fellow is thoroughly enjoying his first day at Miss Bear's—he, too, does some painting, and his verdict on school is that it is "Okay".

The Hairy Book by Babette Cole (Cape, £3.95) is for kids with a sense of humour. It is an amusingly illustrated rhyme all about different kinds of hair and where you might—or might not—find it: anywhere from Grandad's chest to a mouldy banana. Also for juvenile humorists, but rather older ones, is Roald Dahl's *Dirty Beasts* (Cape, £4.95) illustrated by Quentin Blake. The book contains nine rhymes, ranging from a really scary one about a crocodile to a piece of wild fantasy called "The Toad and the Snail". As so often happens with Dahl, one of the poems ends in a rather coarse belly laugh, and another has a climax reminiscent of a passage in that terrible film *Alien*. I suspect that little boys, and bloodthirsty girls, will love it.

Gentler little souls will welcome *Tales of Little Brown Mouse* by Alison Uttley illustrated by Faith Jaques (Heinemann, £5.50). This brings together seven of her charming stories about the little field mice Snug and Serena. Faith Jaques's beautifully detailed drawings perfectly match the delicate innocence of the tales.

Another rhyming book which is also distinguished by its illustrations is *Sir Cedric* by Roy Gerrard (Gollancz, £4.95). This author/artist will be remembered for his previous works, *Matilda Jane* and *The Favershams*, and his third is just as delightful. It is a medieval tale of the rescue of a damsel in distress, told in verse whose rhythms remind one somewhat of "Albert and the Lion"; and the pictures are delightful, like little tapestries, full of delicately interpreted period detail—the inspiration was said to be the *Très Riches Heures*—and romantic landscapes, all peopled by Gerrard's typical squat but endearing personages.

Now for a book to read at bedtime to send a child to sleep: *Hiawatha's Childhood* illustrated by Errol Le Cain. I can remember my father intoning Longfellow's poem to me until one of us nodded off; but we had only a book without illustrations. How lucky the child whose sleepy eyes can rest on the pictures in this book, which are pure magic, beautiful and strange.

Also to read to a child, at any rate at first, are the *Just So Stories*. Macmillan are bringing these out individually, price £4.50, each illustrated by a different artist. I particularly liked Quentin Blake's vision of "How the Camel Got His Hump", Michael Foreman's "The Crab that Played with the Sea" and Pauline Baynes's "How the Whale Got his Throat". Traditionalists who prefer to have Kipling's own illustrations can get them in a paperback, with all the stories (Macmillan, £1.50).

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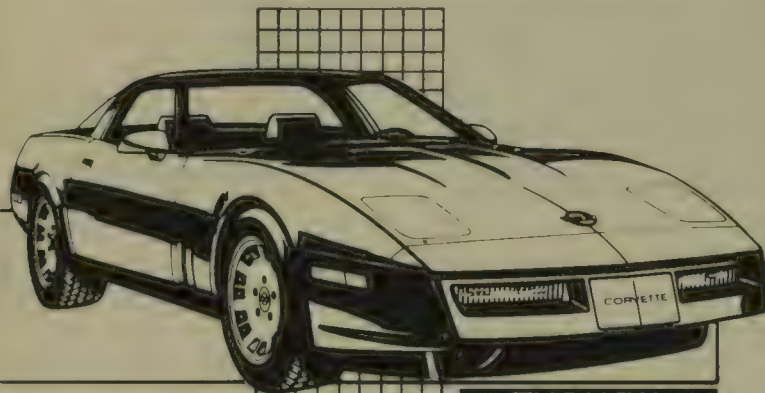


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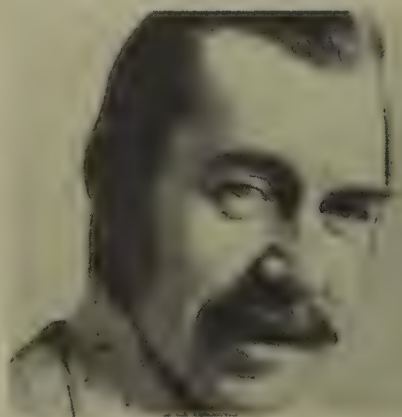
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CHESS

Upsets in Zürich

by John Nunn

Zürich chess club, founded in 1809, is probably the oldest in the world. The 125th anniversary of its foundation was marked by an international tournament won by Alekhine, and these events have been repeated at 25-year intervals. Tal won in 1959, just ahead of Gligoric, Fischer and Keres. The 1984 jubilee tournament also assembled a powerful international field, led by Korchnoi, Spassky and Hort. The favourites did not have an easy time, however, since Korchnoi lost in the very first round to the Spaniard Bellon, while Spassky was downed by the Austrian Dückstein in the second. These upsets gave some of the other players a chance to move to the front and led to a close finish to the tournament. The battle for first place was only finally decided late in the evening of the final day when Bellon overlooked a surprise drawing resource by Kindermann, and thereby missed the chance to tie for first.

The final scores were Nunn (GB) 6 (out of 9), Bellon (Spain), Gheorghiu (Rumania), Korchnoi (Switzerland), Seirawan (USA), Sosonko (Holland) and Spassky (France) 5½, Hort (Czechoslovakia) and Kindermann (W. Germany) 5, Ekström (Sweden), Forintos (Hungary), Hess (W. Germany), Keller (Switzerland), Tatai (Italy) and Züger (Switzerland) 4½, Herzog (Austria), Hug and Wirthensohn (both Switzerland) 4, P. Cramling (Sweden), Lemachko (Switzerland) 3½, Dückstein (Austria) 2½, Karl (Switzerland) 1½.

As usual in Switzerland, the organization and playing conditions were first-class. The venue was a conference centre not far from the centre of Zürich, and there was a good turnout of spectators, especially towards the end of the tournament. It is a shame that we will have to wait 25 years for the next tournament.

Spassky played the best game of the event and in defeating one of my main rivals gave me a helping hand towards first prize.

B. Spassky **Y. Seirawan**
White Black

Pirc Defence
1 P-K4 P-Q3
2 P-Q4 N-KB3
3 N-QB3 P-KN3
4 N-B3 B-N2
5 P-KR3 0-0
6 B-K3

White's method of development is designed to leave open as many options as possible. He delays deciding where the king's bishop is to be developed, and maintains the right to castle on either side.

6 ...P-QR3
7 P-QR4 P-N3

Encouraged by White's slow play,

Black adopts the ambitious plan of attacking the KP by ...B-QN2, but White's next move shows up the defects of this idea.

8 B-QB4! B-N2

All part of the plan, but by removing the bishop's guard of K3 Black allows a central breakthrough. 8...P-K3 was probably better to blockade White's KP.

9 P-K5 N-K5

Black's problem was that other knight moves fail to 10 P-K6.

10 N×N B×N

11 N-N5! B×NP

Black has little choice but to accept the sacrifice and hope to weather the storm.

12 R-KN1 B-QB3

13 Q-N4 P-K3

14 0-0 N-Q2

15 P-R4 P×P

Black cannot successfully block the advance of the pawn by 15...P-KR4 because of 16 Q-N3 followed by B-K2 and B×KRP with a winning attack down the KN-file.

16 P×P Q-K2



At first sight all is well, because if the knight can take the KP it not only attacks White's queen and bishop, but also defends the sensitive KN3 square. Spassky's solution recalls the days before he lost the world title to Fischer.

17 R×N! B×R

18 P-KR5

Black cannot halt the attack despite his large material advantage.

18 ...P-KB4

19 Q-R3! P-B5

Or 19...B×KP 20 P×P P×P 21 N×KP B×N 22 R×Pch K-B2 23 R×B Q×R 24 Q×Pch and wins.

20 P×P B×KP

21 N×KP B×N

22 B×Bch K-N2

22... K-R1 23 R-R1! (threat 24 Q×Pch and mate next move) K-N2 24 Q-R6ch also leads to mate.

23 P×Pch Resigns

After 23...K-R1 (23...K-B3 24 Q-R6 mate) 24 R-N8ch RxR 25 P×R=Q Black is double-checkmated by two queens.

Although Seirawan was dismayed by this loss in the penultimate round, he turned down an early draw offer from Hort on the final day and won well to pull up into second place.

Breaking the rules

by Jack Marx

Those players who are concerned above all in maintaining a tenable position at the post-mortem will as a rule obediently lead their partner's bid suit and only rarely stray from the side's agreed arrangements in other respects. Even on those occasions when they strike out successfully on a more individualistic line of their own, they may not escape their partner's displeasure.

On this hand from a team-of-four match the bidding at the two tables was similar though not identical.

		Dealer West	
		Game All	
		♠ 97	
		♥ J65	
		♦ 932	
		♣ AKJ106	
♠ 542	♠ AK 1083		
♥ 10987	♥ K 43		
♦ Q86	♦ A 54		
♣ 543	♣ 98		
		♠ QJ6	
		♥ AQ2	
		♦ KJ107	
		♣ Q72	

The bidding at the first table was:

West	North	East	South
No	No	1♠	No
No	2♣	No	3NT
All Pass			

South's game bid in no-trumps had been made so promptly and so confidently that West concluded there could not be much of a future in his partner's spades. Such as they were, his own hearts looked agreeably solid, so he led the Nine, the partnership's conventional opening against no-trumps from this sort of holding (the Ten being reserved for "interior sequences"). The Five and Four followed from North and East, South's Queen winning the trick. Entering dummy with a club, declarer took a losing finesse in diamonds to West's Queen. The Heart Ten from West was covered by Jack and King, a trick that South could not afford to duck when East would promptly defeat him with his three top tricks. The Ace was therefore taken in the hope that West had begun with five hearts and would be locked out. The outcome was two down, the defenders taking two tricks each in spades, hearts and diamonds.

East was anything but grateful and was inclined to be censorious. With as many as three spades, West had no excuse for failing to honour his partner's suit. On a spade lead the defence would have been simpler and the defeat of the contract more certain, even though by one trick less. There was some truth in the first part of this statement, but the second was disproved by what happened at the other table.

West	North	East	South
No	No	1♠	No
No	2♣	No	2NT
No	3NT	All Pass	

This West had no reason to suppose that his opponents had any massive holding in spades, so he dutifully led the suit. East cleared spades in three rounds but ran into trouble when declarer, after finessing the Heart Queen, peeled off dummy's clubs. Having to find three discards, he could afford two diamonds, but not a heart without conceding three tricks in that suit. So one of his precious small spades had to go and declarer, mindful of who had opened the bidding, led a diamond to establish his King. The defence could thus take only three spades and the Ace of Diamonds.

Affairs had not been prospering for North-South in a partnership session at rubber bridge, but when this hand was dealt to them they had managed to arrive at the fairly commanding position of game and 60 with no score to East-West. North in particular had been fuming with exasperation and sadly the outcome of this deal did nothing to improve his temper.

		Dealer East	
		North-South	
		Game & 60	
		♠ Q9	
		♥ 982	
		♦ AJ65	
		♣ K932	

♠ K73	♠ A 10642
♥ Q6	♥ J10754
♦ 10832	♦ 4
♣ AJ106	♣ Q4

♠ J85
♥ AK3
♦ KQ97
♣ 875

East passed as dealer and South opened a weak no-trump (12-14). This might not be the universal choice at this vulnerability with two suits unstopped, but it is a bid that stands a fair chance of buying a cheap contract for game and rubber. After two passes, East bravely re-opened with a double, trusting that after his first pass West would allow for much of his values being distributional. But West had a supreme contempt for the weak no-trump and he passed the double in expectation of at least a one-trick defeat and, since the luck had been running for him, quite possibly more. North felt the time had come to teach these impertinent wretches a short sharp lesson. His side ought to hold the balance of points, at least 23 to 17, and so he redoubled. The slippery East side-stepped into Two Hearts, South made a restrained pass and a baffled North doubled in rage.

Repeated punches with diamonds would have put East one down, but South fancied having a look at dummy before committing himself to any definite line of attack, so he led one of his trump honours. The contract, though only East-West's second best, could not now be beaten. Nor, as South bitterly observed, could One No-trump Doubled. Perhaps neither partner's image at the post-mortem had been enhanced.

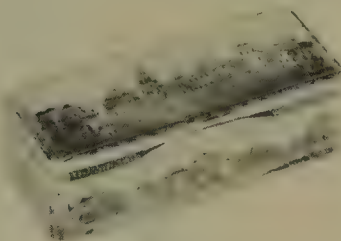
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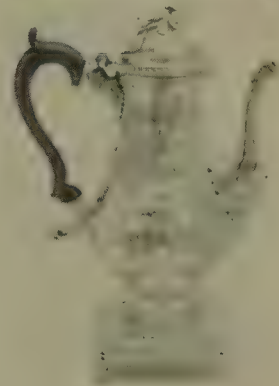
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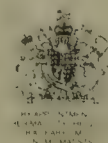
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DECEMBER BRIEFING

Saturday, December 1

Spirit of Christmas with the Nutcracker Prince opens at the Bethnal Green Museum (p115)
Medieval music at Oxburgh Hall, Norfolk (p122)
Gymnastics: Bottlers of Coca-Cola International at Wembley (p118)

Sunday, December 2

London Film Festival ends (p108)
James Galway & the Chamber Orchestra of Europe at the Barbican (p110)
Snooker: final day of Coral UK championships (p118)
□ Advent Sunday

Monday, December 3

First day of Smithfield Show (p115)
Oslo Philharmonic play at the Barbican (p110)
Peter Wright's production of *The Sleeping Beauty* opens in Southampton (p113)

Tuesday, December 4

First nights: *The Jungle Book* with Fenella Fielding & Jeremy Sinden; *The Gingerbread Man*; *Jack & the Beanstalk & the Wild, Wild West* (p108)
First performance of six-night run for Spandau Ballet at Wembley (p111)
Der Rosenkavalier at Covent Garden; Welsh National Opera opens at the Dominion Theatre (p112)

Wednesday, December 5

LBC Food & Drink Festival begins at the Barbican (p115)

The National Gallery displays Gossaert's *The Adoration of the Kings* in a special Christmas exhibition for children (p115)

First night of *Desert Air* by Nicholas Wright at The Other Place (p106)

Royal charity première of *A Christmas Carol* in the presence of the Queen at the Odeon, Leicester Square (p108)

Thursday, December 6

First & last nights: Ian McKellen opens in a new production of *Coriolanus* at the National Theatre (p106); Peggy Mount & Maria Aitken close in *The Happiest Days of Your Life* at the Barbican (p107)
The Makropulos Case at the Coliseum (p112)

Victorian evening with Robert Tear & Benjamin Luxon at the Queen Elizabeth Hall (p110)
Christmas music at Worcester Cathedral (p122)

Friday, December 7

The play of C. S. Lewis's book *The Lion, the Witch & the Wardrobe* opens at the Westminster Theatre (p108)
Gremlins, new film produced by Steven Spielberg, opens (p109)
Darts: first day of World Championships (p118)

Saturday, December 8

Royal Ballet perform MacMillan's *Mayerling* at Covent Garden (p113)
National Cat Club Show (p115)
Recent paintings by seven selected



Top, George C. Scott as Scrooge in *A Christmas Carol*: royal première December 5.
Left, LBC Food & Drink Festival: at the Barbican from December 5. Right, Donald McGill watercolour: sale at Christie's South Kensington December 10.

CALENDAR

artists go on show at the Serpentine Gallery (p117)

□ Full moon

Sunday, December 9

Oxford's Museum of Modern Art opens *Art in Production* (p117)
LSO perform Mahler's Symphony No 2 at the Festival Hall; LPO perform *Messiah* at the Albert Hall (p110)

Monday, December 10

David Essex makes the first of two appearances at Ronnie Scott's (p111)
50 years of Poster Design for London Transport opens (p117)
First night of Graeme Garden's pantomime *The Sleeping Beauty* at the Shaw (p108)
The work of 19th- & 20th-century illustrators for sale at Christie's South Kensington (p115)
Goldsmiths' Choral Union in *Messiah* at the Festival Hall (p111)

Tuesday, December 11

Opening of the Bankside Gallery's Christmas Exhibition (p117)
First night of *The Wiz* at the Lyric Theatre, Hammersmith (p108)
Royal charity première of *The Last Starfighter* (p109)
Rugby: Oxford play Cambridge at Twickenham (p118)

Wednesday, December 12

Angela Flowers shows *A View from My Window* as seen by famous &

unknown artists (p117)

Berlioz's *L'enfance du Christ* at the Queen Elizabeth Hall; *Messiah* at St John's (p111)

Football: Oxford play Cambridge at Wembley (p118)

Thursday, December 13

Start of four-day Christmas market at Lincoln (p122)
Equestrianism: international showjumping at Olympia (p118)

Friday, December 14

First night of Feiffer's *America* at the Lyric Studio (p106)

Saturday, December 15

First night for John Inman as *Mother Goose* at the Churchill (p108)
Die Fledermaus at Covent Garden (p112)

Carols & Christmas music by massed choirs of London hospitals at the Festival Hall (p111)

Sunday, December 16

Victorian entertainment for the family at the V&A (p115)
City of London Sinfonia & Richard Hickox Singers perform *Messiah* at the Barbican (p110)

Monday, December 17

Seamanship workshop for children at the National Theatre (p115)
Children's shows: *Toad of Toad Hall* at the Fortune; *Things that go Bump in the Night* at the May Fair (p108)

Tuesday, December 18

Science Museum launches its exhibition for children (p115)
First night of *The Wind in the Willows* at the Yvonne Arnaud & of *Treasure Island* at the Ashcroft (p108)
RPO Christmas concert at the Festival Hall (p111)

Wednesday, December 19

New exhibition: The British Sporting Heritage at Sotheby's (p117)
Jonathan Miller discusses opera at the Coliseum (p115)
First night of Edward Bond's *Saved* at the Royal Court & of the RSC's *Peter Pan* at the Barbican (pp106, 108)

Thursday, December 20

Mazeppa at the Coliseum (p112)

Friday, December 21

RPO concert with carols at the Barbican (p111); Endymion Ensemble at the Queen Elizabeth Hall (p110)
□ Shortest day

Saturday, December 22

Last chance to see Glenda Jackson as *Phedra* at the Old Vic (p107)

□ New moon

Sunday, December 23

Wham! in concert at the Wembley Arena (p111)
Bach Choir family carol concert at the Albert Hall (p110)

Monday, December 24

□ Midnight services at most churches
□ Christmas Eve

Tuesday, December 25

□ Christmas Day: The Queen's Christmas message on radio & television

Wednesday, December 26

London Festival Ballet's *The Nutcracker* opens at the Festival Hall (p113)

Horse racing: King George VI Chase at Kempton Park (p118)

□ Boxing Day

Thursday, December 27

Holiday events for children start at Bethnal Green Museum & at the Tate Gallery (p115)

Friday, December 28

Children's Christmas Party at Quarry Bank Mill (p122)

Saturday, December 29

A fortnight of fun for children begins at the Museum of London (p115)

Sunday, December 30

Johann Strauss Orchestra & Dancers at the Festival Hall (p111)

Monday, December 31

New Year's Eve concert at the Wigmore Hall; LSO Viennese concert at the Barbican (p111)
□ New Year's Eve

Briefing researched by Angela Bird and Penny Watts-Russell.

Information correct at time of going to press. See listings for further details. Add 01-in front of seven-digit telephone numbers when calling from outside London.

BRIEFING THEATRE J C TREWIN

IT SEEMS LIKELY that the *Coriolanus* opening at the Olivier on December 6 will prove to be another in a long line of valuable productions. There have been two performances by Laurence Olivier himself, one at the Old Vic during 1938, another at Stratford in 1959, with a frightening death-fall. There was Alan Howard's icily commanding autocrat, also at Stratford, in 1977; and, in a lesser part, back in 1948, Alec Guinness's Menenius for the Old Vic, then in residence at the New Theatre. The National's *Coriolanus* is Ian McKellen, Irene Worth is Volumnia, standing for eternal Rome. Peter Hall directs.

□ Nicholas Wright, who wrote the searching pre-Boer War play of South Africa, *Custom of the Country*, seen earlier this year at The Pit, is the author of *Desert Air*, a comedy set in Cairo during 1942. Adrian Noble directs it at The Other Place in Stratford, where it receives its première on December 5.

□ Among Christmas shows (see page 108) are another RSC *Peter Pan* (Barbican, from December 19); a traditional pantomime, *The Sleeping Beauty*, by the actor Graeme Garden (Shaw, December 10); a new adaptation of Kipling's *The Jungle Book* (Adelphi, December 4); *The Lion, The Witch and The Wardrobe* based on C.S. Lewis's fantasy (Westminster, December 7); another season of *Toad of Toad Hall* (Fortune, matinées, from December 17); and *The Wiz*, a black version of *The Wizard of Oz* (Lyric, Hammersmith, December 11).

□ Following the Shakespeare Stopover deal offering a theatre seat and accommodation in Stratford, the RSC is offering a package for visitors to London. A seat for any performance at the Barbican Theatre until March 23, with one night at a London hotel costs from £23.50 to £27.50. Details of the Barbican Stopover from PO Box 36E, Worcester Park, Surrey.

□ Theatre gift tokens, available from all London theatres which are members of the Society of West End Theatre, can be purchased to any value and exchanged for pre-booked tickets at the box office or even at the Leicester Square cut-price ticket booth.

NEW REVIEWS



Kenneth Branagh, Roger Rees, Adam Bareham and James Simmons: *Love's Labour's Lost*.

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

The Hired Man

The Astoria programme calls this, hyperbolically, a "great British musical", the kind of nudging phrase to avoid. True, it is determinedly homespun British. Howard Goodall's score can be uncommonly assured, often exciting, especially its choruses. Here, though, it goes with Melvyn Bragg's text, based upon his own novel, which does not fare happily in the theatre. Taking us slowly through a quarter of a century or so of Cumbrian rural & industrial life, ending after the First World War, this exercises a curious monotony so that, too often,

attention strays towards the imaginatively chosen back-projected scenes.

Julia Hills & Paul Clarkson are strong singers; even so, I could not help feeling that a concert performance of a fine score, without other distractions, might be happier, just as the novel, read peacefully & alone, would doubtless be more rewarding. Astoria, Charing Cross Rd, W1 (734 4287, cc).

Love's Labour's Lost

Certainly Bob Crowley has decorated Shakespeare's irresistibly youthful comedy with a graceful imagination. I remain haunted by the grove of tall parasols that thrusts towards the sky of Navarre. But what of the playing &, in particular, of the speaking which should count for so much? Wisely, Barry Kyle, the director, has sought

for pace. Still, there are not many memorable voices in the company. Towards the end as Marcadé brings with his tidings of death, the realities of life, I felt Mr Kyle could have marked the change from comedy to calm with more assurance.

That said, the night has its true satisfactions: not the worthies of the village who lack their customary zest, but undeniably the happy vigour of Roger Rees as Berowne & of Kenneth Branagh as the young King; Emily Richard as the Princess of France; the worn dignity of Edward Petherbridge's Armado, the man who employs language as a kind of overflowing knot garden; & the dignity, in another mood, of Harold Innocent's courtier, Boyet. Rosaline is a "dark lady", the elegant Josette Simon. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Mother Courage

Brecht's play, even without those exasperating alienation devices—which now Howard Davies for the RSC mercifully ignores—is nothing like a masterpiece, rather an elongated melodrama. But *Mother Courage*, the camp follower who drags her way round the battlefields of the 38 Years' War, must tempt a fine actress & Judi Dench, who is the finest in today's theatre, does for the woman, indomitable & relentless, everything that a powerful imagination can. The Company forms gallantly around her & I regret only that the elaborate mechanism of her cart has to be so distracting. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

The Nerd

Larry Shue, an American dramatist, takes a page in the Aldwych programme to explain what a "nerd" is. I quote two phrases: "A nerd has no redeeming feature . . . He's all the most awful people in my life." The comedy establishes Rowan Atkinson as the nerd in the living-room of a vain young American architect who has to accept his visit because the fellow saved his life when they were in Vietnam.

Rowan Atkinson has an infuriatingly complacent blink. The dramatist quickly masses opinion against the intruder. At the end of the first act we ask how the nerd, who has every quality of a limpet, can be disposed of. The difficulty is that Mr Shue has not invented a second act to compare with the first. Nothing is less plausible than the end of the piece which, naturally, it would be wrong of me to reveal. However, Rowan Atkinson's performance is horribly perfect, & the cast aid him to the full, especially Mary Maddox & Bridget Turner, & that always splendid actor, Tony Steedman, usually on the edge of apoplexy but not quite over it. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

Rough Crossing

Though it is polite of Tom Stoppard to mention Ferenc Molnár, this free adaptation of a celebrated Hungarian comedy, *Play at the Castle*, is so far from the original that I wonder why he took so much needless trouble.

For some reason, Stoppard has resolved that it would all be better set on an Atlantic liner during the 1920s, & that the play-within-a-play should be a musical comedy designed for New York. But I do not believe that this latest fantastic narrative is likely to help, even if one minor character, transformed early in the night into an unflappable & quite unprofessional cabin steward (acted with a gravely preposterous pleasure by Michael Kitchen), does seem to promise something. Alas, most of the occasion sinks

beneath the burden of its complicated rewriting.

Molnár's central idea was that a distraught young composer should overhear his actress-fiancée in an ardent love scene with an actor, & that a dramatist should ingeniously pass it off as a rehearsal & fit the scene within his play. The present version deadens this by its insistence on burlesquing the intricate nonsense of a musical comedy, & the second act dies away. I regret this because, intermittently, there are amusing enough jokes, & the piece, under Peter Wood's direction, is aided by the loyal performances of John Standing, Sheila Gish & Robin Bailey, as well as by the ubiquitous Mr Kitchen. The result—as often with too fidgety interference—made me wish that the original had been left alone. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Two Into One

Anyone who has seen Ray Cooney's previous farce, *Run For Your Wife*, will have a faint idea of what the new one is like: a surge of cross-questions & crooked answers. The plot, which is what Shakespeare, in a rather different context, called "a document in madness", is about a junior Minister who proposes to spend an illicit hotel afternoon with a Downing Street secretary. Unluckily for him the spectacularly bumbling civil servant who makes the clandestine arrangements behaves like a non-swimmer in a whirlpool & drags most of the company in with him. Thanks to Donald Sinden (the Minister) & Michael Williams (the civil servant), the first in massive bewilderment, the second in preposterous invention, the farce whips itself into glorious confusion which nobody is likely to resolve. It is almost too entangled. If you ask no questions—and who can say what answer you might get if you did?—the night is a sustained frenzy, timed to the fraction of a hair, with Mr Cooney as his own director & every head, especially those of Sinden & Williams, thick with plaited straws. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

FIRST NIGHTS

Dec 5. *Desert Air*

Comedy by Nicholas Wright. See introduction. With Nicholas Woodson. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Dec 6. *Coriolanus*

New production with Ian McKellen & Irene Worth. See introduction. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Dec 12. *The Secret Diary of Adrian Mole Aged 13½*

Play with music, based on Sue Townsend's best-selling book about a boy's problems as he enters adolescence. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Dec 14. *Feiffer's America*

Revue based on the satirical political cartoons of Jules Feiffer. Lyric Studio, King St, W6 (741 2311, cc). Until Jan 5.

Dec 19. *Saved*

Revival of Edward Bond's controversial play which became notorious in 1965 because of a scene where a baby is stoned to death. Royal Court, Sloane Sq, SW1 (730 1745, cc).

Dec 20. *Cider with Rosie*

Revival of stage version of Laurie Lee's rural tale. With Christopher Timothy & Barbara Ewing. Greenwich, Crooms Hill, SE10 (858 7755, cc). Until Feb 2.



Donald Sinden and Michael Williams in Ray Cooney's *Two into One*: see new reviews.

ALSO PLAYING

Animal Farm

Peter Hall's lucid & exciting dramatic version of George Orwell's satire. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Annie Wobbler

Nichola McAuliffe as three characters in Arnold Wesker's work. Fortune, Russell St, WC2 (836 2238, cc).

Benefactors

Michael Frayn's closely argued variation on the theme of change. With Polly Adams, Clive Francis, Jan Waters & Glyn Grain. Vaudeville, Strand, WC2 (836 9987, cc).

The Boy Friend

Sandy Wilson's people & songs from the 1920s have grown no older in the 1980s. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Breaking the Silence

One of the best new RSC plays for a long time is Stephen Poliakoff's narrative of a wealthy Russian family obliged, during the years of chaos after the Revolution, to live in a converted railway coach. Often tense, extremely well written, & acted in the right key by Daniel Massey, Gemma Jones & Juliet Stevenson. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

Corpse!

One may laugh at the plot when the night is over, but in the theatre these fantastic events are compelling enough, with Keith Baxter & Milo O'Shea to support them. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Daisy Pulls it Off

Sally Cookson, absolutely topping as the new girl at Grangewood, is at the centre of Denise Deegan's glorious parody of 1920s school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Dracula

Chris Bond has adapted & directed this version of the Transylvanian horror story. Half Moon, 213 Mile End Rd, E1 (790 4000). Until Dec 22.

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Extremities

Helen Mirren, Kevin McNally, Marty Cruickshank & Johanna Kirby in a story of rape & revenge in America. Duchess, Catherine St, WC2

(836 8243, cc).

Fool for Love

Sam Shepard's play has Ian Charleson & Julie Walters as a cowboy & his lover in a cheap Californian motel. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

42nd Street

An American musical that is a benign example of show business at its unselfconscious best, with Clare Leach, James Laurensen & Georgia Brown. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

40 Years On

Paul Eddington rules Alan Bennett's now celebrated comedy, as the headmaster of the school that speaks for England. Queen's, Shaftesbury Ave, W1 (734 0261, cc).

Glenrarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe.

Hamlet

Ron Daniels's noisy revival of Shakespeare's revenge play does not give us much to treasure. Roger Rees is the distraught Prince. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

The Happiest Days of Your Life

In spite of the efforts of Peggy Mount & Maria Aitken, John Dighton's farce from the 1940s could be happier. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Dec 6.

Happy Days

The Shared Experience company with Beckett's play, Donmar Warehouse, Earlham St, WC2 (379 6565, cc). Until Dec 8.

Henry V

Adrian Noble's revival has Kenneth Branagh driving strongly at the part of Henry—as valuable a recruit as the RSC has had for a long time. Royal Shakespeare Theatre, Stratford-upon-Avon.

Henry VIII

Gemma Jones's Katharine is the richest performance in a competent production of the Shakespeare-Fletcher chronicle of farewells to the world, to life, & to greatness. Howard Davies, the director, has mishandled Buckingham's farewell. Barbican. Until Dec 8.

Intimate Exchanges

You may get any one of four variations of Alan Ayckbourn's basic theme, but none is unrewarding, thanks to the author's imagination & the protean quality of his players, Lavinia Bertram & Robin Herford. Ambassadors, West St, WC2 (836 6111, cc 741 9999).

Key to the World

Black comedy set in Berlin, performed by Paines Plough. Lyric Studio, King St, W6 (741 2311, cc). Until Dec 8.

A Little Hotel on the Side

John Mortimer's translation of the Feydeau-Desvallières farce is wildly successful all round (& special honour to Benjamin Whitrow as the man

who stammers only when it is wet). Olivier.

Little Me

This American musical, book by Neil Simon & music by Cy Coleman & Carolyn Lee, has seven parts for Russ Abbot, varying between youth & near-senility. Prince of Wales, Coventry St, W1. (930 8681, cc 930 0844).

Little Shop of Horrors

Musical about a plant, a blend of cactus & octopus, that grows into a terror. An acquired taste. Comedy, Panton St, SW1 (930 2578, cc).

Loot

Dinsdale Landen in the black comedy—about a coffin, a bank robbery & a police inspector—prized by admirers of Joe Orton. Lyric, Shaftesbury Ave, W1 (437 3686, cc 434 1050).

The Merchant of Venice

Visually this is a resolutely eccentric production by John Caird & designer Ultz. Frances Tomelty is an able Portia & Ian McDiarmid as Shylock is impressive at the end of the trial scene. Royal Shakespeare Theatre, Stratford-upon-Avon.

The Mousetrap

Though now in its 32nd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc 379 6433).

A New Way to Pay Old Debts

Emrys James, as Giles Overreach, sweeps everything before him & rescues an oddly perverse production of Massinger's play. The Pit. Until Dec 8.

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 13 years, more than 5,500 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

Of Mice & Men

Susan Penhaligon, Lou Hirsch & Clive Mantle in an adaptation of John Steinbeck's novel about itinerant farm labourers. Mermaid, Puddle Dock, EC4 (236 5568, cc).

On Your Toes

In all ways, a grand musical. Now with Galina Panova; Doreen Wells dances Wed evening & Sat matinées. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

The Party

Revival of Trevor Griffiths's political play is set in 1968 as a group of London radicals meet to discuss whether an insurrection similar to that in Paris could be brought about in England. The Other Place, Stratford-upon-Avon.

Phedra

Glenda Jackson in Robert David MacDonald's new translation of Racine's tragedy about a woman's love for her stepson. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Dec 22.

The Pope's Wedding

Revival of Edward Bond's 1962 play about an obsessive & violent relationship which ends in murder. Royal Court, Sloane Sq, SW1 (730 1745, cc).

Psyche

New play by Paul Arnott about Sigmund Freud. With Paul Arnott & Susannah Owens. Arts, Gt Newport St, WC2 (836 2132). Until Dec 22.

Pump Boys & Dinettes

A pleasant concert of country music with Paul Jones in the lead. The pump boys work an American gasoline station; dinettes are waitresses. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

The Real Thing

Tom Stoppard's comedy now has Michael Pennington & Lucy Gutteridge in the principal parts. Strand, Aldwych, WC2 (836 2660, cc).

Red Star

Richard Griffiths gives a fine performance as a clumsy Russian actor chosen to portray Stalin in a film, although Charles Wood's piece is drearily episodic. The Pit. Until Dec 6.

Richard III

It is not easy to accept Richard as the hop-skip-&-jump goblin Antony Sher makes of him; still, he leads vigorously a cast that Bill Alexander has directed with invention. Royal

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THEATRE CONTINUED

Shakespeare Theatre, Stratford-upon-Avon.

Run for Your Wife

James Bolam & Bernard Cribbins hurtle across the stage in Ray Cooney's farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

She Stoops to Conquer

Goldsmith's comedy, with Dora Bryan as Mrs Hardecastle. Lyttelton.

Stepping Out

This delightfully organized study of an amateur tap-dancing group, written by Richard Harris, is acted (& danced) with enthusiasm. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

Today

New play by Robert Holman, directed by Bill Alexander. With Roger Allam, Penny Downie, Polly James, Amanda Root & David Whittaker. The Other Place, Stratford-upon-Avon.

Trumpets & Raspberries

Griff Rhys Jones in a comedy by Dario Fo about an industrialist, injured during a kidnap attempt, who assumes the identity of one of his workers. Phoenix, Charing Cross Rd, WC2 (240 9661, cc 379 6433).

Two Planks & a Passion

A play by Anthony Minghella about a visit by King Richard II to York during the Corpus Christi plays in the summer of 1392. Greenwich, Crooms Hill, SE10 (858 7755, cc). Until Dec 15.

The Way of the World

Joan Plowright as Wishfort & Maggie Smith as Millamant in Congreve's witty complexities, transferred from Chichester. Haymarket, Haymarket, SW1 (930 9832, cc).

West Side Story

Bernstein's gang-war musical (Sondheim lyrics) returns as freshly as though the Sharks & the Jets had never been away. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Wild Honey

Michael Frayn's version of Chekhov's earliest play has Ian McKellen as the womanizing schoolmaster, Platonov, endowed with an irresistible sense of fun. Lyttelton.

CHRISTMAS SHOWS



Michael Bryant as Coleridge's *Ancient Mariner* at the Olivier: see also showing.

Dec 3. Red Riding Hood

New version by David Cregan, with James Saxon & Marjorie Yates. Theatre Royal, Gerry Raffles Sq, E15 (534 0310). Until Jan 19.

Dec 4. The Gingerbread Man

Peter Duncan in the title role of David Wood's play. Bloomsbury, Gordon St, WC1 (387 9629, cc 380 1453). Until Jan 13.

Dec 4. *Jack & the Beanstalk & the Wild, Wild West* David Holman has adapted a classic story & relocated it in the Kansas wheatlands of the 1880s. Young Vic, The Cut, SE1 (928 6363). Until Jan 19.

Dec 4. The Jungle Book

Fenella Fielding is Kaa the snake, with Jeremy Sinden as Baloo the bear. Adelphi, Strand, WC2 (836 7611, cc 836 7358). Until Jan 26.

Dec 7. The Lion, the Witch & the Wardrobe

Play based on C. S. Lewis's story of the land of Narnia. Westminster, Palace St, SW1 (834 0283, cc 741 9999). Until Jan 12.

Dec 8. Angelo

Revival of the puppet show based on Quentin

Blake's characters. Little Angel, Dagmar Passage, N1 (226 1787). Until Jan 20.

Dec 10. Sleeping Beauty

Jill Gascoine & Barry Cryer in a traditional pantomime, written by Graeme Garden. Shaw, 100 Euston Rd, NW1 (388 1394). Until Jan 5.

Dec 11. The Wiz

Black version of *The Wizard of Oz*, with Celina Duncan as Dorothy. Lyric, King St, W6 (741 2311, cc). Until Feb 2.

Dec 14. Jack & the Beanstalk

Suzanne Danielle plays Jack, with Jimmy Edwards, Kenneth Connor, Joan Sims, Peter Goodwright & Keith Barron. Richmond, The Green, Richmond, Surrey (940 0088, cc). Until Feb 2.

Dec 15. Button Moon & the Tin Can Band

New show by the Playboard Puppets with characters made from household objects. Jeanetta Cochran, Theobalds Rd, WC1 (226 5911 until Dec 11, then 242 7040). Until Jan 5.

Dec 15. Mother Goose

John Inman in the title role. Churchill, Bromley, Kent (460 6677, cc). Until Jan 19.

Dec 15. Dick Whittington

Barbara Windsor plays Dick, with Nicholas Parsons as Sarah the Cook. Orchard, Dartford, Kent (0322 77331, cc). Until Jan 26.

Dec 17. Things that go Bump in the Night

New Sooty show, with Matthew Corbett in charge. May Fair, Stratton St, W1 (629 3037, cc). Until Jan 5 (matinee performances).

Dec 17. Toad of Toad Hall

Graham Chinn as Toad & David King as Badger in A. A. Milne's play from Kenneth Grahame's *The Wind in the Willows*. Fortune, Russell St, WC2 (836 2238, cc). Until Jan 12.

Dec 18. The Wind in the Willows

New musical version of Kenneth Grahame's book, with Terry Scott as Toad. Yvonne Arnaud, Guildford, Surrey (0483 60191). Until Jan 12. Dec touring dates on p122.

Dec 18. Treasure Island

Musical based on Robert Louis Stevenson's book, with Frank Windsor as Long John Silver. Ashcroft, Croydon, Surrey (688 9291, cc 680 5955). Until Jan 19.

Dec 19. Peter Pan

Return of J. M. Barrie's play in its acclaimed RSC production, with John McAndrew as this year's Peter, Jane Carr as Wendy & Stephen Moore as Mr Darling & Captain Hook. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Jan 19.

Dec 19. Cinderella

Traditional pantomime with Paul Nicholas, Bonnie Langford & Bill Owen. Wimbledon, Broadway, SW19 (540 0362, cc). Until Feb 9.

Dec 21. Humpty Dumpty

Ventriloquist Keith Harris & his bird Orville in a musical fairy tale. Dominion, Tottenham Court Rd, W1 (580 9562, cc 323 1576). Until Feb 9.

Also showing

The Ancient Mariner

Michael Bryant is Coleridge's yarn-spinning sailor. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Cats

Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc 404 4079).

The Magic Touch

Johnny Hart & Zee are two of the magicians in this new show of illusion, song & dance. Magic Castle, Earham St, WC2 (240 6091, cc 741 9999).

Pinocchio

Actors & puppets in Collodi's story about the puppet who wanted to be a real boy. Polka, 240 The Broadway, SW19 (543 4888). Until Jan 26.

Singin' in the Rain

Tommy Steele takes us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc 734 8961).

Starlight Express

Andrew Lloyd Webber & his director, Trevor Nunn, play amiably at trains, & the roller-skaters flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262).

A Wizard of Earthsea

Adaptation of Ursula Le Guin's book about a goat-herd destined to become a great wizard. Unicorn, Gt Newport St, WC2 (836 3334). Until Jan 13.

BRIEFING

CINEMA

GEORGE PERRY

AT 50, ALAN BENNETT has embraced the cinema, after writing the excellent *An Englishman Abroad* for BBC Television last winter. With George Harrison and Denis O'Brien as executive producers he has written *A Private Function* (reviewed below), a postwar British comedy starring Michael Palin and Maggie Smith. Malcolm Mowbray, the director, was born in 1949, two years after the period in which it is set, but Bennett, whose father was in the meat trade, has vivid childhood memories of the nightmare of rationing.

□ This year's London Film Festival, continuing until December 2, has avowedly not been for elitists, kicking off with the highly commercial *Gremlins*, and spreading its venues away from the South Bank and into the West End. Its director, Derek Malcolm of *The Guardian*, has tried to make it plain that the Festival is open to all, not just to members of the National Film Theatre. He has achieved this with no sacrifice of quality.

□ British Film Year has now been formally announced, and the Government is contributing £1 million to the venture, intended to get audiences back into the cinemas. Gary Dartnall, the chairman and chief executive of Thorn-EMI, has ambitious plans to refurbish, and even build new cinemas, rectifying years of neglect.

□ Meanwhile, Goldcrest are backing a \$75 million programme of investment in production, with Hugh Hudson, Marek Kaniévski and Roland Joffé among directors whose films are to start up in the next few months. Prospects look hopeful for the British film industry in 1985.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Le Bal (PG)

Ettore Scola's film is wordless, & contained on one elaborate set—a large, faded, Art Deco ballroom, which we see being prepared for an evening's session. The women arrive, one by one, tidy their hair, adjust their stockings & makeup & then sit awaiting the men who will be their partners. The men enter & patrol in Indian file, preening themselves in the mirror as they pass it, & critically examine each of the seated ladies as though they are performing some ancient mating ritual, culminating in the silent invitation to take to the floor.

Each performer is a caricature; the gestures & grimaces are exaggerated & unreal. When they freeze, time jumps back to the days of the Popular Front when the ballroom was young, & in succeeding tableaux we are taken through the war years, occupation & liberation, the Latin-rhythmed 1950s and the 1968 student insurrection.

The ballroom is a metaphor for life & relationships, with sadness & elation, confidence & uncertainty alternating with the beat of the music. As social history it is puzzling—no ballroom could have remained open for 50 years with such a tiny clientele, & some of the musical choices seem inappropriate. Clearly, however, it is not just an exercise in nostalgia, but a wry comment on the absurdity of human existence.

A Christmas Carol (U)

Film version of Dickens's story, directed by Clive Donner. George C. Scott plays Scrooge, with David Warner, Susannah York, Edward Woodward & Frank Finlay. Opens Dec 6. Royal charity premiere in the presence of the Queen in aid of the National Association for Maternal & Child Welfare. Odeon, Leicester Sq, WC2. Dec 5.

Dune (not yet certificated)

Science-fiction film based on a book by

Frank Herbert. Directed by David Lynch, with Sting & Francesca Annis. Opens Dec 14. Royal charity premiere in the presence of Prince Andrew in aid of MIND. Empire, Leicester Sq, WC2. Dec 13.

Ghostbusters (PG)

Usually the more expensive a film comedy is, the less funny it turns out to be. *Ghostbusters* allegedly cost \$32 million, which seemed to bode ill for it. It is, therefore, pleasing to report that the result appears to justify the expenditure, especially as the film has been drawing huge audiences in the United States throughout the summer & is one of the year's blockbusters.

The now well established team of Bill Murray, Dan Aykroyd, Harold Ramis & Ivan Reitman is responsible for its success. Murray, Aykroyd & Ramis are a group of parapsychologists, thrown out of Columbia University for laziness & scientific ineptitude, who decide to establish a "ghostbusting" service that can be reached via the Yellow Pages. They turn out to be wildly successful, swooping on errant spooks & gathering them up with special apparatus which entraps them electronically.

The lovely Sigourney Weaver, who lives in a ziggurat-styled Art Deco apartment building, has a problem with her refrigerator which seems to open on to another world, & calls the team in. The architect of her building had, it would appear, fashioned it so that it could act as a cosmic aerial to promote an evil takeover of the earth—or at least the United States, or perhaps merely New York—& when a zealous city official (William Atherton) orders the shutdown of the power in our heroes' headquarters, he unwittingly unleashes sufficient spectral energy to enact the sinister plan.

The film is spectacular & very funny, & Ivan Reitman's direction keeps the action bubbling along, assisted by some extraordinary special effects by Richard Edlund. Opens Dec 7.

Give My Regards to Broad Street (PG)

Paul McCartney wrote as well as starred in this musical fantasy which is short on plot but strong on songs, some of them familiar from Beatles days. More recent ones include two specially written for the film. Given



Michael Palin, Maggie Smith and Betty the pig in *A Private Function*; see new reviews.

arrangements by the legendary George Martin, it has an excellent soundtrack, & Peter Webb, winner of several awards as a director of television commercials, provides some pleasing images. But the story, a day in the life of Paul McCartney, who pursues the missing master tape of a new album while carrying out a typical stint of recording, filming, giving interviews & generally being busy, is shallow & even preposterous, since the whole thing is supposed to be a dream anyway.

The talented Tracey Ullman is totally wasted in a supporting role; the cast also includes Bryan Brown as Paul's Australian manager, Ringo Starr & his wife, Barbara Bach, & Ralph Richardson playing a cameo part as the landlord of an East End pub, in his last film appearance. Opens Nov 30.

Gremlins (15)

Although Steven Spielberg only produced—it was Joe Dante who directed—the setting is familiar enough: that small-town suburban America which has formed the

background for most of his films. A failed inventor, & salesman of products no one wants, picks up, on a Far East trip, a strange, furry animal which looks cuddlesome & sings sweetly. His son adopts it as a pet, but a warning that it should be kept away from water & bright light & that it should not eat after midnight is ignored, & before long the entire town is at the mercy of an army of midget monsters, bent on creating as much mischief as possible.

The special effects, as might be expected, are as excellent as ever, but the storyline wants for both logic & common sense. As a horror film it would scarcely frighten a seven-year-old, but some adults may be disturbed by the implications. It has been an enormous commercial success in the United States, reinforcing the Spielberg irrepressibility, but the time is surely approaching when he must find a new act. Opens Dec 7.

The Last Starfighter (PG)

Dan O'Herlihy plays an iguana-like space-craft navigator who befriends a teenage video game expert (Lance Guest). Together they defend the frontier of space against interstellar marauders. Opens Dec 12. Royal charity première in the presence of Princess Margaret in aid of the NSPCC. Leicester Sq Theatre, WC2. Dec 11.

Maria's Lover's (18)

Andrei Mikhalkov-Konchalovsky's new film was made in America, & although a very American story, it is seen through Russian eyes. The setting is rural Pennsylvania just after the war, with John Savage as a returned soldier who marries his childhood sweetheart played by Nastassja Kinski. But years as a Japanese PoW have blunted his potency—he cannot accept that his dream in captivity has become real. The problems of his rehabilitation are signalled by an early glimpse of Houston's documentary *Let there be Light*, in which Savage appears to take part. The film's mood is elegiac & baleful, a sense of foreboding shadowing the action. Robert Mitchum, as Savage's father, with only a handful of scenes, is brilliant. Nastassja Kinski, however, gets better with everything she does. Her performance here is her best.

A Private Function (15)

Alan Bennett wrote the screenplay of this film, set in Yorkshire in 1947, which is clearly an echo of his own childhood. It is sometimes difficult to convince the under-40s that life in Britain in the immediate post-

war years was considerably harder than in present Eastern Europe.

The comedy is centred on an unlicensed pig which has been illegally reared to enable the bigwigs of the town to celebrate the wedding of the present Queen with proper loyalty. Michael Palin plays a chiropodist & newcomer to the community; Maggie Smith is his wife, suffering from the snobberies of the local establishment. Bennett's observation of British foibles is satisfyingly acute, & the film is rich in humour. Denholm Elliott particularly excels as a hypocritical doctor, & Bill Paterson plays a food inspector, whose job is to enforce bureaucratic red tape & ensure that the meagre rations are strictly followed. The style of the film frequently resembles the sort of comedy that might have been made in France years ago, perhaps by René Clair.

ALSO SHOWING

L'amour par terre (15)

New film, directed by Jacques Rivette, with Geraldine Chaplin, Jane Birkin, André Dussollier & Jean-Pierre Kalfon.

Annie's Coming Out (PG)

Australian film with Angela Punch McGregor as a psychiatric worker at a home for the mentally handicapped. She befriends a patient with cerebral palsy & embarks on a court case to obtain permission to remove her from the home.

Best Revenge (18)

John Heard & Levon Helm play two small-time American crooks reluctantly involved in drug smuggling & gangland double-dealing.

The Bostonians (PG)

Beautifully photographed adaptation of a Henry James novel set in Boston in the 1870s. Madeleine Potter plays a young pioneer of female emancipation, Vanessa Redgrave is her older mentor & Christopher Reeve plays a Southern lawyer in love with the younger woman.

The Bounty (15)

Though Anthony Hopkins's edgy, ambitious Captain Bligh has plenty of fine shading, Roger Donaldson's film is still a glamorized view of life in the 18th-century Royal Navy.

The Brother from Another Planet (15)

John Sayles's comedy has Joe Mortimer as a black space alien who crash-lands in Harlem.

Comfort & Joy (PG)

In Bill Forsyth's film, Bill Paterson, splendidly deadpan, plays a local-radio disc jockey who becomes involved in a Mafia-style gang battle between two rival factions of Glasgow ice-cream van owners.

Dreamscape (15)

Dennis Quaid plays a researcher into dreams who tries to foil the plans of a mysterious government agency aiming to kill the President of the United States by using dream power.

Electric Dreams (PG)

An amiable & original comedy about a shy young architect (Lenny Von Dohlen) who buys a home microcomputer. The machine becomes jealous when he falls in love with a girl musician.

Forever Young (15)

The coming together in later life of two men who had been inseparable youths, the cause of whose original estrangement is seen in flashbacks. David Drury's film shows witty regard for rock-&-roll buffery, but the plot is thin.

Full Moon in Paris (15)

Pascale Ogier plays a woman in love with three men in a film written & directed by Eric Rohmer.

The Glitterdome (18)

Stuart Margolin's film is based on a novel by Joseph Wambaugh about a police investigation into murder in a Hollywood studio. With James Garner & Margot Kidder.

Hamsin (15)

Daniel Wachsmann's film looks at the change in relationships between Jews & Arabs when a new land act in the 1940s gave much Arab land to the Jews.

The Highest Honour (15)

During the incarceration of a group of Australian & British soldiers, captured after the invasion of

Singapore, a friendship develops between the Australian leader (John Howard) & the Japanese interpreter (Atsuo Nakamura).

The Hotel New Hampshire (18)

Comedy, directed by Tony Richardson, about a bizarre family who own hotels in Austria & America. With Nastassja Kinski, Jodie Foster, Rob Lowe & Beau Bridges.

The Killing Fields (15)

Roland Joffé has made a moving, horrific account of the agony suffered by the American journalist (played by Sam Waterston) who was a helpless witness to the seizure of his interpreter & close friend during the war in Cambodia. An outstanding war film that repudiates those who have lost faith in the ability of contemporary cinema to jolt the sensibilities.

Moscow on the Hudson (15)

In his most satisfying role to date, Robin Williams plays a Russian circus musician who defects during an official visit to New York.

The Natural (PG)

Robert Redford plays a former baseball star making a heroic comeback in spite of a blonde temptress sent to lure him astray.

1984 (15)

Michael Radford's respectful adaptation of Orwell's book is a visual triumph, presenting the bleakness of futures against a drab 1940s background. John Hurt is the definitive Winston Smith & Richard Burton gives his last film part a satisfying authority.

Not for Publication (15)

Comedy, directed by Paul Bartel, about two New York journalists involved in political corruption. With Nancy Allen & David Naughton.

Once Upon a Time in America (18)

Sergio Leone's four-hour epic about New York's East-side Jewish immigrants is an enthralling tapestry. Robert de Niro plays an elderly gangster looking back on his life & Elizabeth McGovern is the principal love of his life.

Paris Texas (PG)

A vivid, absorbing, though slightly over-long account by Wim Wenders of a man (played by Harry Dean Stanton) who emerges from the desert to claim his son, now adopted by Stanton's brother & his wife.

Private Life (PG)

Russian film, directed by Yuli Raizman, about a man so involved with his work that he hardly knows his wife & children. When he is made redundant the whole family has to adjust to the new situation.

Red Dawn (15)

John Milius's new film is set in a small American town in the Rockies during the Third World War. Hugely successful in America, the film is a curious hybrid—as if Rossellini's *Open City* had been remade in the idiom of *Davy Crockett*.

Stranger than Paradise (15)

Jim Jarmusch's film is about a Hungarian immigrant to New York, his best friend & a young girl cousin recently arrived from Hungary.

Strikebound (PG)

Australian film, directed by Richard Lowenstein, about the first Australian "stay-in" in a coal mine during the 1930s. Chris Haywood & Carol Burns play the young couple who organize it.

Tightrope (18)

An interesting, textured performance from Clint Eastwood as a New Orleans detective investigating a series of prostitutes' murders.

Where the Green Ants Dream (15)

Werner Herzog has directed a film about the aboriginals of Australia & their battle with uranium miners who want their homelands.

Certificates

U=unrestricted.

PG=passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15=no admittance under 15 years.

18=no admittance under 18 years.

28th London Film Festival

Until Dec 2. More than 120 films from 40 countries shown in eight different London venues. See introduction. Some films from the festival are on tour this month to Birmingham, Cambridge, Edinburgh, Nottingham, Derby, Cardiff & Lancaster. Information from National Film Theatre, South Bank, SE1 928 3232.



Dan Aykroyd equipped for paranormal encounters: *Ghostbusters* opens December 7.

CLASSICAL MUSIC

MARGARET DAVIES



THE LONDON GABRIELI Brass Ensemble, four of whom can be seen above, celebrate their 21st birthday on December 19 at the Festival Hall with a concert in aid of the Royal National Lifeboat Institution. On December 7 at the Barbican, London schoolchildren take part in two Carolthons for the charity Motability. There is Christmas music grave and gay at all the concert halls and plenty of opportunity for audiences to join in carols with a dozen different choirs. For those too busy to devote an evening to concertgoing in December the Orchestra and Choir of St John's are giving lunchtime performances at the Barbican, spread over three days, of Messiah (from December 10) and the Christmas Oratorio (from December 17). Robert Tear and Benjamin Luxon offer Victorian nostalgia at the Queen Elizabeth Hall on December 6, and there will be musical surprises in the Wigmore Christmas Cracker on December 15.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212, cc 589 9465).

Dec 11, 7.30pm. **London Philharmonic Orchestra, St Bartholomew's Hospital Choral Society**, conductor Anderson. Wendy Eathorne, soprano; Maureen Guy, contralto; John Mitchinson, tenor; Raimund Herincox, bass. Beethoven, *Missa Solemnis*.

BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).

Dec 1, 7.45pm. **London Symphony Orchestra**, conductor Nowak; Jon Kimura Parker, piano. Berlioz, *Overture Le Corsaire*; Brahms, *Piano Concerto No 1*; Debussy, *L'après-midi d'un faune*; Ravel, *Daphnis & Chloë Suites Nos 1 & 2*.

Dec 2, 7.30pm. **Chamber Orchestra of Europe**; James Galway, conductor & flute; Marisa Robles, harp. Haydn, *Symphony 101 (Clock)*; Mozart, *Flute Concerto in D, Flute & Harp Concerto*; Debussy, *Popular pieces for Flute & Harp, Dances for Harp & Strings*.

Dec 3, 7.45pm. **Oslo Philharmonic Orchestra**, conductor Yansons; Jens Harald Bratlie, piano. Berlioz, *Overture Roman Carnival*; Grieg, *Piano Concerto*; Shostakovich, *Symphony No 5*.

Dec 6, 7.45pm. **Royal Philharmonic Orchestra**, conductor Vášáry; Emanuel Ax, piano. Beethoven, *Overture Coriolan*, *Piano Concerto No 5 (Emperor)*, *Symphony No 5*.

Dec 13, 7.45pm. **Philharmonia Orchestra**, conductor Joo; Hai-Kyung Suh, piano. Mozart, *Overture The Magic Flute*; Rachmaninov, *Piano Concerto No 3*; Tchaikovsky, *Symphony No 5*.

Dec 14, 1pm. **Enrique Pérez de Guzmán**, piano. Beethoven, *Moonlight Sonata*; Chopin, *Nocturne in B flat minor Op 9 No 1*, *Waltzes in A flat Op 42, in E minor Op posth, Scherzo No 1*; Rachmaninov, *Preludes in C sharp minor Op 3 No 2, in B flat Op 23 No 2*; Falla, *Ritual Fire Dance*.

Dec 15, 7.45pm. **New Concert Orchestra, London Savoyards & Chorus**, conductor Balcombe. Patricia Cope, soprano; Jill Pert, mezzo-soprano; Geoffrey Shovelton, tenor; Eric Shilling, Michael Wakeham, baritone; Paul Hudson, bass. Gilbert & Sullivan, *Trial by Jury*; selections from *The Mikado*, *The Gondoliers*, *The Pirates of Penzance*, *Patience*, *HMS Pinafore*, *The Sorcerer* (in costume).

Wed 26, 7.30pm. **Royal Philharmonic Orchestra**, conductor Friend; Peter Donohoe, piano. Beethoven, *Overture Coriolan*, *Piano Concerto No 5 (Emperor)*, *Symphony No 3 (Eroica)*.

Dec 27, 8pm. **Royal Philharmonic Orchestra**, con-

ductor Judd; Howard Shelley, piano. Rossini, *Overture The Barber of Seville*; Grieg, *Peer Gynt Suite No 1*; Rachmaninov, *Piano Concerto No 2*; Tchaikovsky, *Symphony No 6*.

Dec 30, 7.30pm. **Royal Philharmonic Orchestra**, conductor Cleobury; Robert Cohen, cello. Mendelssohn, *Overture The Hebrides*; Mozart, *Eine kleine Nachtmusik*; Elgar, *Cello Concerto*; Beethoven, *Symphony No 6*. Guest appearance by Timothy West as Sir Thomas Beecham.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Dec 4, 7.30pm. **London Bach Orchestra & Choir**; George Caird, director & oboe; Fiona Dobie, soprano; Neil Mackie, tenor; Henry Herford, baritone; Nona Liddell, violin; Tess Miller, oboe. Bach, *Brandenburg Concertos Nos 1 & 3*, *Cantatas Ich habe genug, Wachet auf*.

Dec 5, 7.30pm. **Wren Orchestra of London**, conductor Kasprzyk; Nigel Kennedy, violin. Beethoven, *Overture Prometheus*; Dvořák, *Violin Concerto*; Schubert, *Symphony No 9 (Great)*.

Dec 8, 7.30pm. **Clerkes of Oxenford**, conductor Wulstan. Taverner, *Missa Sancte Wilhelmi*; Parsons, *Magnificat*, *Ave Maria*, *Jerusalem plantabis*; Mundy, *Kyrie*; Sheppard, *Reges Tharsis*.

Dec 10, 1pm. **Stephen Bishop-Kovacevich**, piano. Bach, *Partita No 4*; Beethoven, *Sonata No 31*.

Dec 11, 7.30pm. **Lontano Ensemble**, conductor de la Martinez; John Harle, saxophone; Gareth Hulse, oboe. Poulenc, *Guérec*, Ibert, *Bainbridge*, Bon, *Milhaud*.

Dec 15, 7.30pm. **Academy of London**, conductor Stamp; Pauline Lowbury, violin; Philip Pilkington, piano. Beethoven, *Violin Concerto*, *Piano Concerto No 5 (Emperor)*, *Grosse Fuge Op 133*.

Dec 17, 1pm. **Elly Ameling**, soprano; **Rudolf Jansen**, piano. Schubert, songs.

SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Dec 1, 7.30pm. **English Chamber Orchestra**, conductor Litton; Mstislav Rostropovich, cello. Mozart, *Overture Don Giovanni*, *Symphony No 38 (Prague)*; Schumann, *Cello Concerto*; Boccherini, *Cello Concerto in B flat*. FH.

Dec 2, 3.15pm. **Katia & Mariella Labèque**, two pianos. Gershwin, *An American in Paris*; Gershwin/Grainger, *Porgy & Bess Suite*. FH.

Dec 2, 7.15pm. **Academy of St Martin-in-the-Fields Chamber Ensemble**, conductor Panufnik. Gabrieli, *Canzoni a 12*; Mozart, *Divertimento in*

B flat K287; Panufnik, *Arbor Cosmica Invocation for 12 solo strings*. EH.

Dec 2, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Lopez-Cobos; Edith Wiens, soprano; Anne Sofie von Otter, mezzo-soprano; Robert Tear, tenor; Matthew Best, bass. Beethoven, *Missa Solemnis*. FH.

Dec 4, 7.30pm. **London Philharmonic Orchestra**, conductor Lopez-Cobos; Florence Quivar, mezzo-soprano. Wagner, *Overture The Mastersingers*, *Wesendonk Lieder*; Bruckner, *Symphony No 3 (original)*. FH.

Dec 4, 7.45pm. **Natan Brand**, piano. Schumann, *Kinderszenen Op 15*, *Kreisleriana Op 16*, *Blumenstücke Op 19*, *Etudes symphoniques Op 13*. EH.

Dec 5, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductor Pritchard; Teresa Cahill, soprano; Alfreda Hodgson, contralto; Arthur Davies, tenor; Benjamin Luxon, baritone. Delius, *A Mass of Life (sung in German)*. FH.

Dec 6, 7.30pm. **Philharmonia Orchestra**, conductor A. Davis; Cho Liang-Lin, violin. Sibelius, *The Oceanides*, *Violin Concerto*; Beethoven, *Symphony No 4*. FH.

Dec 6, 7.45pm. **English Chamber Orchestra**, conductor Carl Davis; Robert Tear, tenor; Benjamin Luxon, baritone. Nostalgic favourites from the Victorian age. EH.

Dec 7, 7.45pm. **Royal Philharmonic Orchestra**, conductor Latham-Koenig. Prokofiev, *Symphony No 1 (Classical)*; Tippett, *Concerto for double string orchestra*; Britten, *Variations on a theme of Frank Bridge*; Stravinsky, *Dumbarton Oaks*. EH.

Dec 9, 3pm. **Elisabeth Leonskaja**, piano. Beethoven, *Sonatas in C minor (Pathétique)*, in D minor (*Tempest*); Chopin, *The Four Scherzi*. EH.

Dec 9, 3.15pm. **Philharmonia Orchestra**, conductor A. Davis; John Lill, piano. Rachmaninov, *Vocalise*, *Piano Concerto No 3*; Prokofiev, *Symphony No 5*. FH.

Dec 9, 7.15pm. **City of London Sinfonia**, conductor Hickox; Rafael Orozco, piano. Wolf, *Italian Serenade*; Mozart, *Piano Concerto in C K467*; Holloway, *Serenata Notturna for four solo horns & strings*; Mendelssohn, *Symphony No 4 (Italian)*. EH.

Dec 9, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Kaplan; Benita Valente, soprano; Maureen Forrester, mezzo-soprano. Mahler, *Symphony No 2 (Resurrection)*. FH.

Dec 12, 7.30pm. **London Mozart Players**, conductor Glover; Imogen Cooper, piano; Yoshiyuki Nakanishi, bassoon. Mozart, *Symphony No 22*, *Piano Concerto in D K175*, *Bassoon Concerto in B flat K191*, *Symphony No 29*. FH.

Dec 14, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Imogen Cooper, Anne Queffelec, pianos. Stravinsky, *Symphonies of wind instruments*; Mozart, *Concerto in E flat for two pianos K365*; Strauss, *Ein Heldenleben*. FH.

Dec 15, 7.30pm. **Naomi Davidov**, piano. Scott Joplin & his contemporaries. PR.

Dec 19, 7.45pm. **Academy of St Martin-in-the-Fields**, director Sillito; Stephen Bishop-Kovacevich, piano. Handel, *Concerto Grosso in G Op 6 No 1*; Shostakovich/Barshai, *Chamber Symphony*; Mozart, *Piano Concerto in A K414*; Haydn, *Symphony No 44 (Trauer)*. EH.

Dec 21, 7.45pm. **Endymion Ensemble**, conductor Whitfield; Dinah Harris, soprano; Adrian Thompson, tenor; David Wilson-Johnson, baritone. Mozart, *Sinfonia Concertante in E flat K297b & K364*, *The Impresario*. EH.

WIGMORE HALL

36 Wigmore St, W1 (935 2141, cc).

Dec 1, 7.30pm. **Gabrieli String Quartet**. Mendelssohn, *Quartet in E flat Op 12*; Shostakovich, *Quartet No 8 in C minor Op 110*; Dvořák, *Quartet in E flat Op 51*.

Dec 2, 7.30pm. **Elliot Fisk**, guitar. Frescobaldi, *Partita on Il Balletto*; Scarlatti, *Four Sonatas*; Bach, *Sonata in C BWV1005*; Haydn, *Piano Sonata in A Op 13 No 6*; Villa-Lobos, *12 Etudes*.

Dec 5, 7.30pm. **Kalichstein-Laredo-Robinson Trio**. Mozart, *Piano Trio in G K564*; Mendelssohn, *Piano Trio in C minor Op 66*; Beethoven, *Piano Trio in B flat Op 97 (The Archduke)*.

Dec 6, 7.30pm. **Holst Singers**, conductor Wetton. Bridge, Britten, Debussy, Holst, Ravel.

Dec 8, 7pm. **Nash Ensemble**; John Williams, guitar; Simon Rowland Jones, viola; Gareth Hulse, oboe. Berio, *Sequenzas VI & VII*; Mozart,

Flute Quartet in C K285b; Petrassi, *Tre per sette*; Giuliani, *Guitar Concerto*; Paganini, *Guitar Trio*; Weber, *Clarinet Quintet in B flat Op 34*.

Dec 10, 7.30pm. **Susan Kessler**, mezzo-soprano; **Geoffrey Parsons**, piano. Dvořák, Grieg, Brahms, Grainger, Novak, Bendl, songs.

Dec 14, 7.30pm. **Roberto Bravo**, piano. Liszt, Mozart, Mussorgsky.

Dec 16, 3.30pm. **Moura Lympany**, piano. Mozart, *Adagio in B minor K540*, *Sonata in C K330*; Beethoven, *Sonata in C minor (Pathétique)*; Brahms, *Variations & Fugue on a Theme by Handel*.

Dec 18, 7.30pm. **Alexandra Nomidou**, piano. Schumann, *Papillons Op 2*, *Davidbündlertänze Op 6*; Brahms, *Four Klavierstücke Op 119*; Chopin, *Andante spianato & Grande Polonaise brillante Op 22*.

Dec 29, 7.30pm. **Chilingirian String Quartet**; Jonathan Williams, horn. Haydn, *Quartet in B flat (Sunrise)*; Mozart, *Horn Quintet in E flat K407*; Beethoven, *Quartet in E minor (Rasumovsky)*.

CHRISTMAS MUSIC

ALBERT HALL

Dec 8, 3pm & 7.30pm. **English Baroque, London Pro Arte, London Oriana & London Gabrieli Choirs, English Brass Ensemble, Haberdashers' Aske's School Boys' Choir**, conductor Lovett; Osian Ellis, harp; Tristan Fry, percussion; Malcolm Hicks, organ. 3pm, *Children's carols*; 7.30pm, *Carols for Christmas*.

Dec 9, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Cooke; Gillian Fisher, soprano; Catherine Denley, contralto; John Graham-Hall, tenor; Matthew Best, bass. Handel, *Messiah*.

Dec 12, 7.30pm. **St Bartholomew's Hospital Festival Orchestra & Choir**, conductor Lumley; David Bell, organ; Patrick Moore, guest celebrity. *Carols*.

Dec 13, 3pm & 7.30pm. **London Oriana, English Baroque, London Gabrieli & London Pro Arte Choirs, Tarleton's Jig, English Brass, Havering Youth Choir**, conductor Morris. 3pm, *Children's concert*; 7.30pm, *Carols & crumhorns*.

Dec 15, 3pm & 7.30pm. **English Brass Ensemble, London Chorale Society, Haberdashers' Aske's School Boys' Choir**, conductor Glover; Tristan Fry, percussion; Margaret Phillips, organ; Hannah Gordon & Martin Jarvis. *Christmas words & music*.

Dec 16, 23, 2.30pm. **Bach Choir, Philip Jones Brass Ensemble, Kneller Hall Trumpeters**, conductor Willcocks; David Corkhill, percussion; John Scott, organ; Gerald Finley, baritone. *Carols*.

Dec 18, 7.30pm. **Surrey County Youth Orchestra, Surrey Choir of 800 Voices**, conductor Mongor; Kathleen Livingstone, soprano; Margaret Cable, contralto; Peter Bamber, tenor; Stuart Fordyce, bass. Handel, *Messiah*.

Dec 19, 7pm. **Goldsmiths' Choral Union, Fanfare Trumpeters of the Grenadier Guards, Haberdashers' Aske's Hatcham Schools' Choir, Julian Lloyd Webber**, conductor Wright; Anthony Saunders, Roger Vignoles, pianos; Christopher Bowers-Broadbent, organ. *Carols*.

Dec 20, 7.30pm; Dec 22, 2.30pm & 7.30pm. **Royal Choral Society**, conductor M. Davies; Cambridge Buskers; John Birch, organ. *Trumpeters of the Royal Marines' School of Music. Family carols*.

Dec 23, 7.30pm. **Southern Sinfonietta Orchestra, Alexandra Choir**; Philip Lee, leader; Tracey Chadwell, soprano. *Carols*.

BARBICAN

Dec 7, 9.30am & 11.45am. **The Carolthons**; conductor Kenny; Yvonne Egan, soprano. London school children in charity Christmas carol marathon, with stars from television, radio, theatre & sport, choir, orchestra & steel band.

Dec 10, 11, 13, 1pm. **Orchestra & Choir of St John's Smith Square**, conductor Lubbock; Anna Steiger, soprano; Linda Strachan, contralto; Howard Milner, tenor; Stephen Roberts, bass. Handel, *Messiah (Parts 1, 2, 3)*.

Dec 11, 7pm. **National Westminster Choir, English Bach Festival Orchestra**, conductor Humphries; Elizabeth Gale, soprano; Penelope Walker, contralto; Wynford Evans, tenor; Stephen Varcoe, bass. Bach, *Christmas Oratorio*.

Dec 16, 7.30pm. **City of London Sinfonia, Richard Hickox Singers**, conductor Hickox; Patrizia Kwella, soprano; Margaret Cable, mezzo-

POPULAR MUSIC
DEREK JEWELL

Spandau Ballet: one of several groups playing at Wembley Arena this month (December 4-9).

soprano; Charles Brett, counter-tenor; Maldwyn Davies, tenor; Stephen Roberts, bass. Handel, Messiah.

Dec 17, 18, 20, 1pm. **Orchestra & Choir of St John's Smith Square**, conductor Lubbock; Alison Hargan, soprano; Linda Strachan, contralto; Wynford Evans, tenor; Richard Jackson, baritone. Bach, Christmas Oratorio (Parts 1, 2, 3).

Dec 17, 18, 20, 7pm. **London Symphony Orchestra & Chorus**, conductor Hickox. Dec 17, 20; Richard Jackson, baritone; Rossini, Overture William Tell; Tchaikovsky, Waltz of the Snowflakes from The Nutcracker; Vaughan Williams, Fantasia on Christmas Carols; Anderson, Sleigh Ride; carols for chorus, orchestra & audience. Dec 18; Elgar, Overture Cockaigne; Corelli, Christmas Concerto; Vaughan Williams, Fantasia on Green-sleeves; Handel, Pastoral Symphony & choruses from Messiah; carols for chorus, orchestra & audience.

Dec 19, 7pm. **London Symphony Orchestra, King's Singers**. Christmas music.

Dec 21, 7.45pm. **Royal Philharmonic Orchestra**, conductor Davison; Johnny Morris, narrator; Jeffrey Bryant, garden hose; Julian Dyson, Grace Francis, pianos. Offenbach, Overture Orpheus in the Underworld; Strauss, Blue Danube Waltz; L. Mozart, Concerto for Garden Hose; Saint-Saëns, Carnival of the Animals; Arnold, Grand Grand Overture for Four Rifles, Floor Polisher & Three Vacuum Cleaners; Borodin, Polovtsian Dances; Mozart, Sleigh Ride; Tchaikovsky, Waltz from The Sleeping Beauty; carols for all.

Dec 22, 7.30pm. **London Concert Orchestra, London Choral**, children's choir, conductor Coleman; Alberto Remedios, tenor. Schubert, Ave Maria; Bizet, Agnus Dei; Handel, Largo; Bach, Pastoral Symphony from the Christmas Oratorio, Jesu Joy of Man's Desiring; Bach/Gounod, Ave Maria; Franck, Panis Angelicus; Clark, Trumpet Voluntary; Purcell, Trumpet Tune & Air; carols for chorus, orchestra & audience.

Dec 31, Jan 1, 7.45pm. **London Symphony Orchestra**, John Georgiadis, conductor & violin. Viennese concerts.

ST JOHN'S

Dec 12, 7pm. **Orchestra & Choir of St John's Smith Square**, conductor Lubbock; Anna Steiger, soprano; Linda Strachan, contralto; Howard Milner, tenor; Stephen Roberts, bass. Handel, Messiah.

Dec 14, 7.30pm. **London Choral**, conductor Coleman. Bassano, Hodie Christus natus est; Gounod, Three French Carols; Rutter, The Star Carol, The Holly & the Ivy, The Shepherd's Pipe Carol; Coleman, On Christmas Night; Bach, Motet Lobet den Herrn; Respighi, Lauda per la Nativita del Signore; Berlioz, Bennett, Maxwell Davies, carols.

Dec 16, 7.30pm. **Musie Ensemble & Chorus, Choir of Allen House School**, conductor K. Williams; Dilys Laye, speaker. Seasonal words & music, carols for choir & audience.

Dec 19, 7pm. **Orchestra & Choir of St John's Smith Square**, conductor Lubbock; Alison Hargan, soprano; Linda Strachan, contralto; Wynford Evans, tenor; Richard Jackson, baritone. Bach, Christmas Oratorio.

Dec 20, 7.30pm. **Choir of Christ Church Oxford, Philip Jones Brass Ensemble**, directors Grier & Jones. Weelkes, Hosanna to the Son of David, Gloria in excelsis Deo, Alleluia! I heard a voice; Henry VIII, Rose without a thorn; Brahms, Es ist das Heil, O Heiland reiss den Himmel auf; Scheidt, German Baroque Suite; Schütz, Psalms of David.

Dec 21, 7.30pm. **La Spiritata Chamber Orchestra, Non Nobis Choir**, conductor Ward; Lynne Dawson, soprano; Yvonne Lea, contralto; Gordon Sandison, baritone. Vivaldi, Concerto; Handel, Christmas Music; traditional carols for soloists, choir & audience.

SOUTH BANK

Dec 1, 2pm. **Ernest Read Symphony Orchestra**, schools' choir; John Railton, conductor & commentator. Prokofiev, Sleigh Ride (Winter Bonfire); Handel, Messiah (selections); Tchaikovsky, The Nutcracker (two pieces); carols for choir & audience. FH.

Dec 8, 7.45pm. **London Orpheus Orchestra & Choir**, conductor Gaddam; Julie Kennard, soprano; Beverley Mills, contralto; Stephen Ibbotson, tenor; Michael George, bass; Leslie Pearson,

harpsichord; John Birch, organ. Bach, Christmas Oratorio, Parts 1-3 (in German), Magnificat in D. EH.

Dec 10, 7.30pm. **Goldsmiths' Choral Union, Musicians of London**, conductor Wright; Patrizia Kwella, soprano; Catherine Denley, alto; Mark Tucker, tenor; Stephen Varcoe, bass. Handel, Messiah. FH.

Dec 11, 7.30pm. **Philharmonia Orchestra & Chorus, Choir of King's College Cambridge**, conductor Cleobury; Gillian Fisher, soprano; Andrew King, tenor. Bach, Cantata Gloria in excelsis Deo; Charpentier, Midnight Mass for Christmas Eve; carols. FH.

Dec 12, 7.45pm. **English Chamber Choir, English Players**, conductor Protheroe; Catherine Denley, mezzo-soprano; Andrew King, tenor; Stephen Varcoe, David Wilson-Johnson, baritones. Berlioz, L'enfance du Christ (in French). EH.

Dec 15, 16, 2.45pm. **Michael & Doreen Muskett**. Festive & Christmas music including medieval & traditional songs, carols & instrumental pieces on harp, bells, flutes, gemshorns, hurdy-gurdy, organistrum, recorders & bagpipes. PR.

Dec 15, 3pm & 7.30pm. **Massed Choirs of the London Hospitals**, conductor Farncombe; Thomas Edmonds, tenor; Ian Curror, organ; Charles Fullbrook, Richard Fullbrook, timpani & percussion; Fanfare Trumpeters of the Royal Corps of Signals. Carols & Christmas music. FH.

Dec 15, 7.45pm. **City of London Choir, Farnaby Brass Ensemble**, conductor Cashmore; Geoffrey Morgan, organ. Carols for choir & audience. EH.

Dec 16, 3.15pm & 7.30pm. **Goldsmiths' Choral Union**, conductor Wright; Antony Saunders, Roger Vignoles, pianos; Christopher Bowers-Broadbent, organ. Carols for choir & audience. FH.

Dec 17, 7.30pm. **Ernest Read Symphony Orchestra, Ashted Choral Society, Camden Choir, Hertford Choral Society**, conductor H. Williams; Philip Gammon, piano. Tchaikovsky, The Nutcracker suite; Rachmaninov, Rhapsody on a theme of Paganini; carols for choir & audience. FH.

Dec 18, 7.30pm. **Royal Philharmonic Orchestra, Pro Musica Chorus of London**, conductor Cleobury; David Wilson-Johnson, baritone. Rossini, Overture La Cenerentola; Prokofiev, Cinderella Suite (excerpts); Britten, Ceremony of Carols (excerpts); Honegger, Christmas Cantata; Humperdinck, Hansel & Gretel (excerpts); Mozart, Sleigh Ride; Tchaikovsky, Nutcracker Waltz; Anderson, Sleigh Ride; carols for choir & audience. FH.

Dec 18, 7.45pm. **Wimbledon Girl Singers, Lambeth Orchestra**, conductors Parker, Fifield & Brooks; Andrew Allpass, Simon Pettie, pianos; Robert Bowman, presenter. Webber, Joseph & the Amazing Technicolour Dreamcoat; Britten, Songs; Strauss, Tritsch-Tratsch Polka, Blue Danube Waltz, Thunder & Lightning Polka; Offenbach, Overture Orpheus in the Underworld; Bizet, Suite from Carmen; carols for the family. EH.

Dec 19, 7.30pm. **London Gabrieli Brass Ensemble, RNLI Choir**, conductor Poole; Leslie Pearson, organ; Gary Kettel, percussion. Charpentier/ Steele-Perkins, Arnold/Civil, Gout, Susato, Biber, Hingeston, C.P.E. Bach, Gabrieli & carols. FH.

Dec 20, 7.45pm. **English Chamber Orchestra, Westminster Abbey Choir**, conductor Preston. Corelli, Concerto Grosso (Christmas Concerto); Pachelbel, Canon; Vaughan Williams, Fantasia on Christmas Carols; unaccompanied carols & carols for choir & orchestra. EH.

Dec 30, 3.15pm & 7.30pm. **Johann Strauss Orchestra**; Jack Rothstein, director & violin; Ann James, soprano; Johann Strauss Dancers (in costume); choreographer Stephenson. Music by the Strauss family.

WIGMORE HALL

Dec 15, 7.30pm. **Guildhall String Ensemble; Cantabile**, vocal group; Malcolm Binns, Roger Vignoles, pianos; Emma Kirkby, Valerie Masterson, sopranos; Anthony Rooley, lute. Mendelssohn, Christmas Pieces Op 72, Songs Without Words; Barber, Adagio for Strings; Rossini, String Sonata No 1; & Christmas surprises.

Dec 31, 7.30pm. **King's Consort**, director King; Elizabeth Priday, Tessa Bonner, sopranos; Rogers Covey Crump, Andrew King, Charles Daniels, Mark Padmore, Lynton Atkinson, tenors; Charles Pott, Nigel Beavan, basses. Monteverdi, Christmas Vespers; Schütz, The Christmas Story.

Popular music entertainers, especially some major rock and pop stars, have a mass of touring dates lined up this month and in some cases take up residence at major London venues.

One of the longest-established artists coming to London is that evergreen American singer **Tony Bennett**. During the course of a series of concerts he plays a date at the Barbican Centre on December 4. Nor is this all for London. He is also at the Wimbledon Theatre (540 0362) on December 9, the Lewisham Theatre (690 3431) on December 10, and Wembley Conference Centre (902 1234) on December 16.

Equally venerable are some visitors to Ronnie Scott's (439 0747). **George Melly** comes into the club for his usual Christmas season with **John Chilton's Feetwarmers** on December 12 and stays until New Year's Eve. He will be preceded by the great trumpeter **Dizzy Gillespie**, who is finishing off the season he began on November 26 until December 8.

Perhaps the most interesting development at Scott's is that **David Essex** plays two nights on December 10, 11—as part of the club's 25th-anniversary celebrations. The dates come at the end of a long tour by David Essex who is, as I have already reported, preparing for a major event in his artistic life in 1985, the stage presentation of the musical for which he has composed the score, *Mutiny On The Bounty*. I hope, anyway, that for the Essex visit to Scott's they will be hanging from the rafters.

For most of the month at Pizza Express the American saxist **Buddy Tate** and trombonist **Al Grey** will be in attendance, while at Pizza on the Park **Adelaide Hall** is definite for New Year's Eve and the American comedienne **Joan Rivers** will appear on certain dates during the month. A phone call to 437 7215 or 235 5550 will give you news of other as yet unconfirmed jazz dates.

Pop and rock are awash with big names all through the month. To do it in something like chronological order, I start with **Spandau Ballet** who return from Japan and other parts to play no fewer than six consecutive nights at Wembley Arena (902 1234) on December 4 to 9—no small feat for one of the comparatively newer bands.

Next at Wembley are **Big Country**, who occupy the arena for two nights on December 13, 14 and are immediately followed in by **Kool And The Gang** on December 15, 16. Within striking distance of London, too, Kool can be heard at the

Brighton Conference Centre (0273 202881) on December 12.

Marillion will play three consecutive nights at the Hammersmith Odeon (748 4081) on December 13 to 15, after a series of concerts in six European countries. **Howard Jones** (who earlier had to cancel a concert series due to illness after the great success of his album, "Human Lib") comes to town to play the Royal Albert Hall (589 8212) on December 17 and will also be at the Hammersmith Odeon on December 23, 24. And, at Wembley Arena, wrapping themselves neatly around the entire Christmas holiday, are the big contenders: **Culture Club** from December 17 to 22, **Wham!** following in on December 23, 24, 26, 27 and The Thompson Twins on December 29, 30.

There are so many good records out at present that you might like to have a few recommendations for your Christmas shopping list. Two which can loosely be described as "symphonic" popular music head the list. I have rarely had more listening pleasure than from the new Vangelis album, "Soil Festivities" (Polydor). It is effectively a tone poem in five movements with themes of much beauty, exquisite variations and endless interest—all done on synthesizers. No one in the world, apart from Joe Zawinul of Weather Report in a quite different style, makes these modern marvels speak so eloquently in musical terms. Joe Zawinul wasn't always a synthesizer whizz. In the days when he simply played acoustic piano he made some fine records and you won't find a better one than "Soulmates" (Riverside), recorded in 1963 with saxist Ben Webster. It is a re-issue of one of the excellent Original Jazz Masters.

Side by side with these I mention Mike Oldfield's score for the excellent new David Puttnam movie *The Killing Fields* (Virgin). Although Oldfield's score—his first for a movie—obviously has more meaning in conjunction with the film, it does have some stunning orchestral and choral passages which stand on their own quite brilliantly on the album.

It amazes me that for the price of a pair of tickets to the Frank Sinatra concerts in September anyone could have bought the whole of the recently re-issued set of 17 albums which Sinatra made for the Capitol label in the 1950s and 1960s when he really could sing! Virtually any of these albums is vintage popular singing with great arrangements by the various bands of Nelson Riddle, Gordon Jenkins and Axel Stordhal.

BRIEFING

OPERA

MARGARET DAVIES

KIRI TE KANAWA sings the role of the Feldmarschallin for the first time with the Royal Opera in John Schlesinger's new production of *Der Rosenkavalier*, which opens on December 4. The occasion also marks the 25th anniversary of the debut at Covent Garden of the conductor, Georg Solti, a former distinguished music director of the company. The American soprano Barbara Bonney will be making her debut in the role of Sophie. □ Welsh National Opera give the London premiere of *The Greek Passion* by Martinu when they pay their fifth visit to the Dominion Theatre this month. The story centres on events in a Greek village when the arrival of a band of starving refugees interrupts preparations for the forthcoming Easter passion play. Charles Mackerras conducts a new production of *Don Giovanni*, produced by Ruth Berghaus; Helen Field and Arthur Davies sing Mimi and Rodolfo in Göran Järvelid's new staging of *La Bohème*; and the company gives a further performance of Janáček's most profound and moving opera *From the House of the Dead*.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).
Così fan tutte, conductor Robinson, with Felicity Lott as Ffordelg, Jean Rigby as Dorabella, Meryl Dwyer as Despina, Adrian Martin as Ferrando, Christopher Booth-Jones as Guglielmo, Geoffrey Chard as Alfonso. Dec 14, 7, 12, 15, 17, 19, 28.
Rusalka, conductor Friend, with Eileen Hannan as Rusalka, John Trevelyan as the Prince, Ann Howard as Zerkhba, Richard Van Allan as the Spirit of the Lake. Dec 5, 8, 14.
The Makropulos Case, conductor Armstrong, with Josephine Barrow as Emilia Marty, Graham Clark as Grigor, Donald Maxwell as Prus. Dec 13, 15, 21.
Mazepa, conductor Elder, new production by David Alden, with Malcolm Donnelly as Mazepa, Janice Cairns as Marie, Rowland Sedwell as Andrei, Felicity Palmer as Lubov, Richard Van Allan as Kochubei. Dec 20, 22, 29.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911).
Don Giovanni, conductor Orman, with Thomas Allen as Giovanni, John Tomlinson as Leporello, Makayla Katsarashvili as Anna, Barbara Daniel as Elvira, Stuart Burrows as Ottavio. Dec 3.
Der Rosenkavalier, conductor Solti, with Agnes Balas as Octavian, Kiri te Kanawa as the Feldmarschallin, Barbara Bonney as Sophie, Aage Haugland as Baron Ochs. See introduction. Dec 4, 7, 10, 13, 17.
Die Fledermaus, conductor Rudek, with Barbara Daniels as Rosalinde, Marie McLaughlin as Adele, Thomas Allen as von Eisenstein, Dennis O'Neill as Alfred. Dec 15, 18, 22, 26, matinee 31.
WELSH NATIONAL OPERA
 Dominion Theatre, Tottenham Court Rd, W1 (580 9562, cc 323 1576).
Don Giovanni, *The Greek Passion*, *La Bohème*, *From the House of the Dead*. See introduction. Dec 4-8.



Octavian: Design by Maria Björnson for the Royal Opera's *Der Rosenkavalier*.

Reviews

Since there is no doubt that Wagner meant his successive revisions of *Tannhäuser* to supersede all previous versions, it is odd that the Royal Opera's new production was based on the so-called "Dresden" version of 1860, and weakened by a cut extending from the Venusberg music in the overture to the Venusberg scene. As a substitute for the missing bacchanale, the gymnastic contortions of four white-faced dancers in white body stockings lent no weight to Tann-

häuser's praises of Venus, though the goddess herself, seductively arrayed in shimmering black with a mane of red hair, was sung with steady purpose by Eva Randová. Throughout, Eljäh Mosinsky's production, set on a circular platform surrounded by a low cyclorama, gave the barest support to the music, and Luciana Arrighi's drab, pastel costumes made a poor show in the Warburg Hall. Klaus Küting, making his house debut, was a reliable Tannhäuser who came to ringing life in the third act; Gwyneth Jones's Elisabeth was powerfully sung but acted with effort; Thomas Allen made a noble Wolfram though the part lies low for him.

Puccini revised *Madam Butterfly* after the first-night fiasco at La Scala and by reverting to this original two-act version ENO has revealed its greater depth and bitterness. Stefano Lazaridis's black set, used like a camera shutter to vary the intensity of the harsh white lighting, emphasized the emotional extremes of the story, and Graham Vick's production underlined Pinkerton's callous and deliberate exploitation of Butterfly. Observed, by Suzuki, he showed Sharpless a picture of his future American wife, and spared no glance at Butterfly's corpse when he returned for his son. In the title role Janice Cairns was both poignant and dignified; and David Rendall's Pinkerton displayed superb vocal confidence. The helpless observers, Sharpless & Suzuki, were beautifully played by Norman Bailey & Anne-Marie Owens. John Mauzeri drew finely balanced playing from the orchestra & kept the drama taut.

BRIEFING

BALLET

URSULA ROBERTSHAW

VISIONS AND SUGARPLUMS tell us that Christmas is upon us. The Royal Ballet are mounting a new production of *The Nutcracker* by Peter Wright, who does not seem able to do anything wrong these days. Julia Trevelyan Oman, renowned for some of RB's prettiest sets (*Enigma Variations*, *A Month in the Country*), is the designer. The ballet has a gala on December 20 in the presence of the Queen, the Duke of Edinburgh and Princess Margaret.

□ Peter Wright's resoundingly successful production of *The Sleeping Beauty* for Sadler's Wells Royal Ballet, which was first seen at Birmingham in October, can be seen in Southampton for those too impatient to wait until it reaches London next year.

□ London Festival Ballet are at the Royal Festival Hall with their traditional and well-known production of *The Nutcracker* in Ronald Hynd's version; and Scottish Ballet give Darrell's interpretation of this wintery favourite in Glasgow.

□ And wait for the New Year for *Cinderella*.

LONDON CONTEMPORARY DANCE

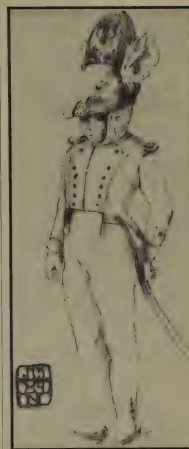
THEATRE
 Sadler's Wells Theatre, Rosebery Ave, ECI (278 8916/20, cc).
Doublework/Apoca London premiere of Jobe's Rice Electric, No Man's Land/Explains/Free Setting. Nov 29-Dec 8.
LONDON FESTIVAL BALLET
 Royal Festival Hall, South Bank, SE1 (928 3191, cc 928 8800).
The Nutcracker, Ronald Hynd's production. Dec 26-Jan 16. See introduction.
MAZURY DANCE COMPANY
 Queen Elizabeth Hall, South Bank, SE1 (928 3191, cc 928 8800).
The Maury Dance Company (in costume) perform Polish folk dances to songs & music. Dec 1.
ROYAL BALLET
 Royal Opera House, Covent Garden, WC2 (240 1066, cc 240 1911).

Raymonda Act III, a Petipa classic recreated by Nureyev; *Young Apollo*, Binley's latest work. *Five Synopses*, MacMillan & Scott Joplin at play in a honky-tonk. Dec 1.
Swan Lake, the hardy perennial, here with additional choreography by Ashton & Nureyev & designs by Leslie Hurry. Dec 6, 12, 19.
Mayerling, MacMillan's account of the courtly court of the Austro-Hungarian Emperor Franz Joseph & of the events which led to the shooting of Crown Prince Rudolf & his lover Mary Vetsera in 1889. Dec 6.
The Nutcracker, see introduction. Dec 20 (royal gala), 21 2.30 & 7.30pm, 26 2.30 & 7.30pm, 28 29.
SADLER'S WELLS ROYAL BALLET
 Sadler's Wells Theatre, Rosebery Ave, ECI (278 8916/20, cc).
Concerto/The Dream/Vocalise Opus 34/Etude Synopses; Coppélia; La Fille Mal Gardée; Les

Patience/New Jackson Ballet/The Lady & the Fool. Dec 18-Jan 5.
JANET SMITH & DANCERS
 The Place, 17 Duke's Rd, WCI (387 0031).
The Dancers' Dances. First public performances of the company's own choreography. Dec 1, 2.
SOUTH INDIAN CLASSICAL DANCE
 IN CONTEMPORARY FORM
 Purcell Room, South Bank, SE1 (928 3191, cc 928 8800).
 Aspects of the traditional *Kuravangi* dance dramas with music & songs.

Out of town

ALEXANDER ROY LONDON BALLET
THEATRE
 La Ronde/Coppélia Acts 1 & II; A Midsummer Night's Dream.
 Central Hall, Chatham (0634 46584). Dec 7.
 Forum Theatre, Hatfield (963 1212 ext 369). Dec 8.
 Beau Séjour Leisure Centre, Guernsey (0534 35348). Dec 11, 12.
 Opera House, Jersey (0534 35348). Dec 13-15.
NORTHERN BALLET THEATRE
 Festival Theatre, Oakland Park, Chichester (0243 791312).
Cinderella. Robert de Warren's production to Johann Strauß's score. Nov 27-Dec 2.
 Wilmow Leisure Centre, Rectory Fields, Wilmow (0625 533789).
Coppélia. Peter Clegg has made the setting a Lancashire town on market day. Dec 4-7.
 Theatre Royal, Theatre St, Norwich (0603 28205).
The Sleeping Beauty. Dec 11-15.
SADLER'S WELLS ROYAL BALLET
 Garmston, Southampton (0703 29771/2/3).
The Sleeping Beauty. Peter Wright's new & acclaimed production in Philip Prowse's design (see introduction). *Concerto/The Dream/Vocalise Opus 34/Fugade*. Dec 3-8.
SCOTTISH BALLET
 Theatre Royal, Glasgow (041 331 1234).
The Nutcracker, Darrell's version. Dec 19-29.



Mouse, a design by Julia Trevelyan Oman for *The Nutcracker*; see introduction.

In 1983 a Rolls-Royce was twice as common as a bottle of Glengoyne.



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THISTLE HOTELS

*Top: One of the new bedrooms. Centre: Winston's Restaurant, The Portland, Manchester.
Bottom: Leisure Centre, Gosforth Park, Newcastle*

LONDON MISCELLANY

PENNY WATTS-RUSSELL

EVENTS

Dec 3-4, **Christmas Shop-In**. NSPCC sell quality gifts, others sell children's clothes, knitwear, leather articles & pictures. English Speaking Union, 37 Charles St, W1. Dec 3, 5.30-8.30pm, £3 (inc glass of wine); Dec 4, 11am-3pm, £1.

Dec 3-6, 9am-6pm, **Royal Smithfield Show**. Farmers' annual field days in London amid prize-winning livestock & all the latest in agricultural machinery. Earls Court, SW5. Mon-Wed £6, Thurs £3.

Dec 3-8, 10am-5.30pm, **St James's Craft Fair**. Patchwork quilt exhibition, craft stalls, musical interludes. St James's Church, Piccadilly, W1.

Dec 5, 7.30pm, **Music & Revolution**. Russian music (Scriabin, Stravinsky, Prokofiev) interspersed with readings of Russian authors (Pasternak, Mayakovsky, Annensky). Bloomsbury Theatre, 15 Gordon St, WC1 (387 9629). £4.

Dec 5-9, **LBC Food & Drink Festival**. Sample & sip your way round the displays, competitions, cookery demonstrations, wine tips & tastings in an atmosphere of pre-Christmas cheer. Barbican Trade Exhibition Halls, Silk St, EC2 (638 4141).

Dec 5, 11am-8pm; Dec 6-8, 10am-8pm; Dec 9, 10am-6pm. £2.50, OAPs & disabled £1.50, children under 16 accompanied by an adult free.

Dec 8, 10.30am-5.30pm, **National Cat Club Show**. Some 2,000 pedigrees & pets, including the supreme champion. Olympia, W14. £2, OAPs & children £1.

Dec 10-22, 5-8pm, **NT Christmas Fair**. Books, antiques, home-made goodies. Lyttelton stalls foyer, National Theatre, South Bank, SE1.

Dec 12, **Dickens Drive**. Annual spectacle in which a costumed party riding in a stagecoach drawn by horses of the Household Cavalry sets out from Dickens House in Doughty St, WC1. See them leave at 4pm, or catch them making refreshment stops at the Old Curiosity Shop in Portsmouth St, WC2 (4.20pm), Hamley's in Regent St, W1 (5pm), the London Tourist Board in Grosvenor Gdns, SW1 (5.45pm), or arriving at St Peter's Church in Eaton Sq, SW1 (6.25pm). Here the party disembarks for a candlelit carol service & reading from *A Christmas Carol*, with music & mime provided by St Peter's Primary School.

Dec 18, 19, 1.05pm, **Lunchtime events at the London Coliseum**: Dec 18, *Amahl & the Night Visitors* by Menotti, in a semi-staged performance; Dec 19, *Jonathan Miller* discusses aspects of opera production. London Coliseum, St Martin's Lane, WC2 (836 3161). £1.50.

FOR CHILDREN

Nov 25, Dec 2, 11am, **Children's Film Festival at the London Film Festival**: Nov 25, *Breakout*, the story of escaped convicts & the children they kidnap; Dec 2, *Hunters of the Deep*, an adventure story set amid the spectacular scenery of Cornwall. Lumière, St Martin's Lane, WC2 (booking through the NFT box office on 928 3232). £1.60.

Dec 1, 8.15, 10am-12.30pm, 2-4pm, **Children's workshops at the Geffrye Museum**: Dec 1, **Christmas music**; Dec 8, **Christmas decorations**; Dec 15, **Christmas cookery**. Further workshops Dec 27, 28, 29, topics to be decided. Geffrye Museum, Kingsland Rd, E2 (739 8368).

Dec 5-Jan 27, **Christmas for children in the National Gallery**: *The Adoration of the Kings*. Every detail in Jan Gossaert's lavish & intricate painting is significant. Giving a child's-eye view of the work, the exhibition explains who is who & what is happening. Dec 21-Jan 7, **Christmas Past, Christmas Present**. Quiz sheets guide children to 14 pictures, each with a Christmas object within it. Jan 2-5, 3pm, **Talking about Pictures**. Series of talks for children aged 11 to 15 examining the ways in which paintings in the Collection were made & the techniques used, such as gilding, panel-painting & fresco. National Gallery, Trafalgar Sq, WC2 (839 3321).

Dec 16, 3pm, **A Victorian Christmas at the V&A**. Family entertainment with London Festival Ballet, Regency Brass Quintet, ballads & carols, music hall & pantomime. Victoria & Albert Museum, Cromwell Rd, SW7 (589 6371).

Dec 17, 18, 20, 11.30am, **Seamanship workshops at the NT**. Members of the cast of *The Ancient Mariner* (see p108) teach children aspects of seamanship including rope-climbing, knotting & sailors' hornpipes. For details of these & other events in a full Christmas programme send SAE to Information Desk, National Theatre, South Bank, SE1 (928 2033).

Dec 18-Jan 9, **Test Bed—Christmas 1984**. The latest of a series of exhibitions aimed at launching children into science through experiments & demonstrations that allow touching & handling of exhibits (see introduction). Science Museum, Exhibition Road, SW7 (589 3456). Mon-Sat 11.30am-4.30pm. Closed Dec 24-26, Jan 1.

Dec 27, 29, 31, Jan 2, 3, 3pm, **Events for children at Bethnal Green Museum**: Dec 27, Jan 2, **Make a rat or mouse mask & learn to dance in it** with Kate Castle; Dec 29, **Punch & Judy** with Percy Press; Dec 31, **German Christmas traditions** with Anthony Burton & Imogen Stewart; Jan 3, **Ron Freeman, Wig Master & Terry Keen**, Armourer for the Royal Opera & Ballet talk about their crafts. These activities coincide with **The Spirit of Christmas with the Nutcracker Prince** exhibition mounted at the museum Dec 1-Jan 20 to celebrate the Royal Ballet's new production of the ballet (see p113). Sat-Thurs 10am-6pm, Sun 2.30-6pm. Bethnal Green Museum of Childhood, Cambridge Heath Rd, E2 (980 2415).

Dec 27-Jan 11, **Christmas activities for children at the Tate**: Dec 27, 28, Jan 3, 4, 10, 11, 11.30am. **People, places & things**. Children's tours that examine how artists have approached the making of a portrait, landscape or sculpture; Jan 7-9, 11am, **The making of a masterpiece**. Children's lectures with slides by Laurence Bradbury.

Dec 29-Jan 13, **Toys & games—a fortnight of fun**: Daily, 11am-4pm, **Create a toyshop**, practical sessions; Dec 30, 3pm, **Edwardian penny toys**,

No LONDON CHILD should get bored over the Christmas holiday. The range of activities aimed at catching the interest and imagination of young people is wide and varied with many of the special events dreamed up by museums' education departments. The Science Museum in South Kensington pioneered the concept of actively involving young visitors when it opened its Children's Gallery in the 1930s. On December 18 it opens another of its holiday "hands-on" exhibitions, *Test Bed—Christmas 1984*, with experiments for the young that include building a bridge or discovering what happens when you put a hand into a black hole. Museum staff are in attendance to give practical advice and demonstrations.

Other museums also prove that learning can be fun by offering workshops, practical sessions and trails (see below), most of them free. Less educational, but no less entertaining are the many Christmas shows and pantomimes (p 108).

For those still at a loose end, a phone call to Children's London on 246 8007 gives you Ed Stewart's recorded what's on, or try Kidsline on 222 8070 (Monday to Friday 9am-4pm during the school holidays, 4-6pm at other times) for personal answers to individual inquiries on many activities in the Greater London area including sports and clubs.



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Dec 18-Jan 9, **Test Bed—Christmas 1984**. The latest of a series of exhibitions aimed at launching children into science through experiments & demonstrations that allow touching & handling of exhibits (see introduction). Science Museum, Exhibition Road, SW7 (589 3456). Mon-Sat 11.30am-4.30pm. Closed Dec 24-26, Jan 1.

Dec 27, 29, 31, Jan 2, 3, 3pm, **Events for children at Bethnal Green Museum**: Dec 27, Jan 2, **Make a rat or mouse mask & learn to dance in it** with Kate Castle; Dec 29, **Punch & Judy** with Percy Press; Dec 31, **German Christmas traditions** with Anthony Burton & Imogen Stewart; Jan 3, **Ron Freeman, Wig Master & Terry Keen**, Armourer for the Royal Opera & Ballet talk about their crafts. These activities coincide with **The Spirit of Christmas with the Nutcracker Prince** exhibition mounted at the museum Dec 1-Jan 20 to celebrate the Royal Ballet's new production of the ballet (see p113). Sat-Thurs 10am-6pm, Sun 2.30-6pm. Bethnal Green Museum of Childhood, Cambridge Heath Rd, E2 (980 2415).

Dec 27-Jan 11, **Christmas activities for children at the Tate**: Dec 27, 28, Jan 3, 4, 10, 11, 11.30am. **People, places & things**. Children's tours that examine how artists have approached the making of a portrait, landscape or sculpture; Jan 7-9, 11am, **The making of a masterpiece**. Children's lectures with slides by Laurence Bradbury.

Dec 29-Jan 13, **Toys & games—a fortnight of fun**: Daily, 11am-4pm, **Create a toyshop**, practical sessions; Dec 30, 3pm, **Edwardian penny toys**,



Top, judging at the Smithfield Show: on December 3-6. Above, detail of *The Adoration of the Kings*: centrepiece of a children's exhibition at the National Gallery.

workshop; Jan 2, 1.10pm, **From bone skates to space mutants**, talk; 3pm, **The terrible tiger & the wiggling whippet**, clockwork toy workshop; Jan 3, 1.10pm, **Toy theatres**, workshop; Sat 5, 11am-3pm, **Bug Hunter's world of computer & video games**, practical session; 3pm, **Medieval toys & games**, workshop; Jan 6, 3pm, **200 years of jigsaws**, workshop; Jan 8, 1.10pm, **Win some, lose some**, board games workshop; Jan 9, 1.10pm, **Princess Victoria & her dolls**, workshop; 3pm, **A whole world in miniature**, dolls' houses workshop; Jan 10, 11am, **Bringing London down to scale**, gallery tour of the Museum's models; Jan 11, 1.10pm, **Inside a 17th-century toy box**, workshop; 3pm, **Sights & sounds of Alice-in-Wonderland**, workshop; Jan 12, 11am-4pm, **Make your own cut-out doll**, practical session. Museum of London, London Wall, EC2 (600 3699).

Jan 1-4, **Poster painting for children**. See London Transport Museum, p117.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

Dec 5, 6.30pm. Sporting & livestock pictures, animalier bronzes & sporting guns, to coincide with the Smithfield Show.

Dec 7, 11am. Decorative arts 1870-1970 including work by Lalique.

Dec 13, 11am. British paintings including Hayter's portrait of William East with his pony & dog estimated at £3,000-£5,000.

CHRISTIE'S

8 King St, SW1 (839 9060).

Dec 3, 10.30am & 2.30pm. Continental ceramics including a Meissen gold snuffbox.

Dec 3, 6.30pm. Impressionists & modern paintings including works by Modigliani, Courbet & Sisley.

Dec 7, 11am. Mr & Mrs Robert Piccus's collection of Annamese ceramics.

Dec 11, 11am. Old Master paintings.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Dec 3, 10, 6pm. End of bin & wines for everyday drinking.

Dec 10, 5pm. 19th- & 20th-century illustrators' work including six original watercolours by Donald McGill.

Dec 17, 5pm. Modern British pictures.

ONSLOW'S

123 Hursley, Winchester, Hants (0962 75411).

At Kew Bridge Engines Museum, Kew:

Dec 3, 2.30pm. Railway art & literature.

At Commonwealth Institute, W8:

Dec 19, 2pm. Printed ephemera, cigarette cards, postcards, Stevengraphs & Baxter prints.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Dec 3, 2.30pm. Impressionist & modern paintings including works by Pissarro, Utrillo & Picasso.

Dec 5, noon. Dolls & material related to them from £30 to £5,000 & a dolls' house made by Thomas Batty in 1908 estimated at more than £5,000.

Dec 11, 11am. British paintings including Constable's portrait of his sister Anne with his recently discovered sketch of Flatford Mill on the reverse.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Dec 4, 7pm. Impressionist & modern paintings & sculpture including Schiele's *Liebespaar I* estimated at more than £2 million & Picasso's *La Gommeuse* estimated at more than £1 million.

Dec 11, 10.30am & 2.30pm. Chinese ceramics, bronzes & works of art including a Tang figure of a horse estimated at more than £70,000.

Dec 12, 11am. Old Master paintings, including works by Canaletto & Rubens.

Dec 13, 10.30am & 2.30pm. European works of art including a 14th-century limestone Virgin & Child from France.

ROYALTY

Dec 5, **The Queen Mother** visits the Royal Smithfield Show, Earls Court, SW5.

Dec 13, **Princess Margaret**, President of the National Society for the Prevention of Cruelty to Children, attends a charity evening at the International Showjumping Championships, Olympia, W14.

The King, the wine merchant and the liqueur

King Edward VII had great enthusiasm for outdoor country pursuits. But his pleasure was often dampened by the rigours of the Edwardian winters. The King consulted his physician, who wisely prescribed a warming drink (we may all hope to receive such sound medical advice).

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ART

EDWARD LUCIE-SMITH

THE CENTREPIECE of a major exhibition of Anglo-Saxon art at the British Museum is one of the greatest treasures of the British Library, the Benedictional of St Aethelwold who died exactly 1,000 years ago, in 984. St Aethelwold was Bishop of Winchester and one of the most important churchmen of his day. Together with St Dunstan, Archbishop of Canterbury, and Oswald, Bishop of Worcester and Archbishop of York, he was largely responsible for the revival of Anglo-Saxon culture which followed the ravages of the Vikings. The Golden Age of Anglo-Saxon Art 966-1066 also contains treasures from some 40 other collections in Britain, Europe and the United States.

□ The Anthony d'Offay gallery is currently playing host to a show of recent work by Willem de Kooning. There are 16 paintings and six sculptures in bronze, dating from the 1970s to the 1980s. The show provides an opportunity to reassess the latest work of one of the pioneer Abstract Expressionists.

□ The exhibition of Soviet textiles, ceramics and fashion at the Museum of Modern Art from December 9 is worth a trip to Oxford. It covers the period from 1917 to 1935 and shows how Soviet designers adapted old forms and invented new ones to symbolize the transformation of Russia. A number of major artists were involved: Tatlin, Malevich, Rodchenko and Kandinsky made designs for ceramics; Popova and Stepanova invented striking textile designs.

GALLERY GUIDE

Some Christmas closing times were not available at time of going to press. Please check with gallery before setting out.

AUDUN GALLERY

Chelsea Wharf, 15 Lots Rd, SW10 (352 4080). Mon-Sat 10.30am-7pm. **Mixed Christmas Show**, with portraits & landscapes by Machael de Souta, leading dancer in *Cats*, & works by Ileana Gratos, Gillian Lawson, Catherine Toft & Pamela Cornell, Dec 3-22.

BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521). Mon-Sat 10am-5pm, Sun 2-6pm (Dec 17-20, until 7pm). **Christmas Exhibition**, 1,000 watercolours, drawings & prints by Members of the Royal Society of Painters in Water-Colours & Royal Society of Painter-Etchers & Engravers, at prices starting from £8, provide the chance for a picture-buying spree in a bazaar atmosphere. Dec 11-23, 50p.

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. **James Tissot (1836-1902)**. First major retrospective, Tissot's 10 years in London produced a series of ravishing paintings showing English society & scenes from the most elegant part of the *demi-monde*. Until Jan 20. £1, OAPs, students, disabled, unemployed & children 50p.

BIRKSTED GALLERY

37 Gt Russell St, WC1 (637 2673). Tues-Fri 12.30-

5.30pm, Sat 11am-1pm. **Harry Holland**. A British equivalent of the American realist Edward Hopper, Holland shows a feeling for classical structure with an eye for the eternally mysterious quality of everyday things. Until Dec 22.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26, Jan 1.

British Library exhibition:

The Golden Age of Anglo-Saxon Art 966-1066. See introduction. £2. OAPs, students & children £1. Until Mar 10.

ANGELA FLOWERS

11 Tottenham Mews, W1 (637 3089). Mon-Fri 10.30am-6pm, Sat 10.30am-12.30pm. Closed Dec 25-Jan 5. **A View from My Window**. Famous & unknown artists react to the theme. Dec 12-Jan 12. **HAYWARD GALLERY**

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. Closed Dec 24-26, Jan 1. **Henri Matisse: Sculpture & Drawings**. Major show of 68 bronzes & 159 drawings. Until Jan 6. **Josef Koudelka**. Photographs taken since 1962 during travels in remote regions of Eastern & Western Europe. Until Dec 9. Admission to both exhibitions £2, OAPs, students, unemployed, children & everybody all day Mon & 6-8pm Tues & Wed, £1.

GILLIAN JASON GALLERY

42 Inverness St, NW1 (267 4835). Tues-Sat



Detail from St. Aethelwold's Benedictional: one of many treasures of Anglo-Saxon art at the British Museum (see introduction).

10.30am-5.30pm. **John Tunnard: Paintings & Gouaches**. A retrospective of work by this British surrealist, 1900-71, the first major show since that held at the Royal Academy in 1973. Until Dec 21. **LONDON TRANSPORT MUSEUM** Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. Closed Dec 25, 26. **Tom Eckersley: 50 Years of Poster Design for London Transport 1934-84**. Some 60 posters & a video showing the artist selecting posters for the exhibition & commenting on his work. Dec 10-Apr 21. **Poster Painting for Children**. Children are invited to look at the LT posters & to design their own. Jan 1-4 (10.30am-12.30pm, 2-4pm). £2, OAPs, students & children £1, family ticket £4.80.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26, Jan 1. **Glyn Philpot 1884-1937—Edwardian aesthete to Thirties modernist**. Paintings, drawings & sculptures by a now unjustly neglected painter who had a special vision of the fashionable world in the early part of this century. Until Feb 10. £1.50.

ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578/499 4695). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Willem de Kooning: Paintings & Sculpture 1971-1983**. See introduction. Until Jan 11.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Modern Masters from the Thyssen-Bornemisza Collection**. One of the greatest private collections of Old Masters has been expanded to include a fascinating holding of more recent art. Until Dec 19. £2, OAPs, students, disabled & unemployed & everybody on Sun until 1.45pm £1.40, children £1.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533). Mon-Sat 10am-6pm, Tues until 8pm, Sun 2-6pm. Closed Dec 22-Jan 1. **The Art of the Architect: Treasures from the RIBA's Collections**. About 150 drawings by architects including Palladio, Wren, Voysey & Lutyens. Until Jan 27. £2, OAPs, students, unemployed &

children £1, weekends half price.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-4pm. Closed Dec 24-26, Jan 1. **Recent Paintings**. The work of seven artists selected by Robert Ayers & Tony Godfrey. Dec 8-Jan 13.

SOTHEBY'S

34-35 New Bond St, W1 (493 8080). Mon-Sat 9am-5.30pm, Sun 2.30-5.30pm. Closed Dec 22-Jan 1. **The British Sporting Heritage**. A loan exhibition of works depicting British hunting, shooting, stalking, fishing & falconry traditions. Dec 19-Jan 18.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.50pm, Tues until 7.50pm, Sun 2-5.50pm. Closed Dec 24-26, Jan 1. **William James Müller (1812-1845)**. Works by this talented 19th-century watercolourist whose early death made him one of the great might-have-beens of English art. Until Mar 31. **George Stubbs**. The achievements of a great English artist are explored in depth, including his paintings in enamel for Wedgwood & his printmaking. Until Jan 6. £2, OAPs, students, disabled, unemployed & children £1. Tues half-price from 5.50pm.

Out of town

BIRMINGHAM CITY MUSEUM & ART GALLERY

Chamberlain Sq, Birmingham (021-235 2834). Mon-Sat 10am-5pm, Sun 2-5pm. **The British Art Show**. A comprehensive survey of art in Britain today, which includes no fewer than 84 contemporary artists. Until Dec 22.

MINORIES

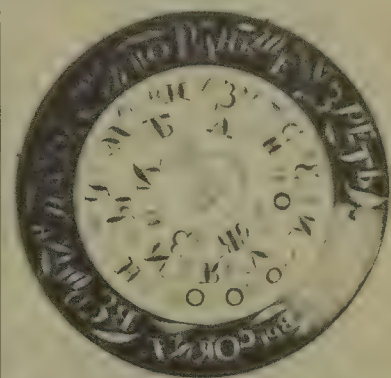
74 High St, Colchester, Essex (0206 577067). Tues-Sat 11am-5pm, Sun 2-6pm. Closed Dec 24-Jan 1. **Watercolour**. Works from the permanent collection selected to show styles & techniques developed from the early 19th century to the present day. Until Jan 20. 30p. OAPs & students 10p.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. Closed Dec 24-Jan 1. **Art in Production: Early Soviet Textiles, Ceramics & Fashion, 1917-1935**. See introduction **Peter Greenham**, drawings & paintings. **Duane Michals**, photographs. All Dec 9-Feb 3.

NORWICH CASTLE MUSEUM

Norwich (0603 611277). Mon-Sat 10am-5pm, Sun 2-5pm. Closed Dec 23-26, Jan 1. **Old Master Drawings from Venice**. Drawings by masters of 18th-century Venetian art including Tiepolo & Canaletto. Until Mar 17.



1921 plate: Soviet ceramics at Oxford's Museum of Modern Art (see introduction).

CRAFTS

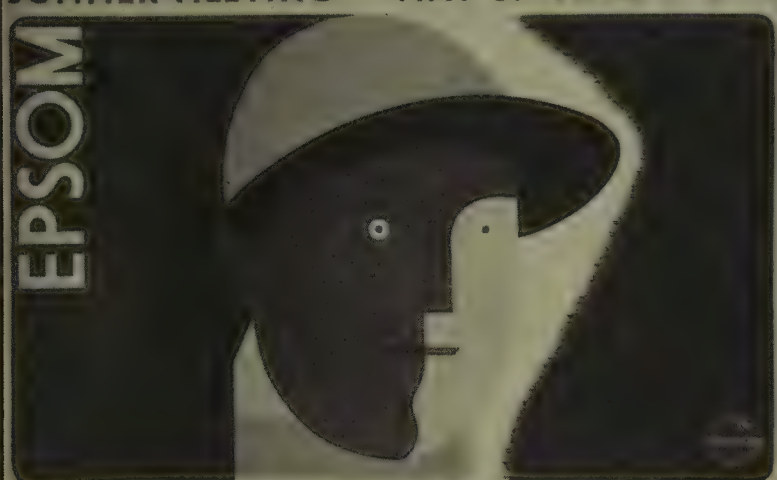
CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **David Pye**. A retrospective celebrating the 70th birthday of Britain's most distinguished wood turner. **New Domestic Pottery**. The work of a small number of potters who concentrate on the functional. Both exhibitions until Feb 3.

CRAFT SHOP

Victoria & Albert Museum, Cromwell Rd, SW7 (589070). Mon-Thurs 10am-5.45pm, Sat 10am-5.30pm, Sun 2.30-5.30pm. **Bright sparks**. Plastic jewelry by Louise Slater; hand-painted, brightly patterned scarves & hangings by Sian Tucker. Until Dec 20.

SUMMER MEETING MAY 31 · JUNE 1 · 2 · 3



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BRIEFING

SPORT

FRANK KEATING

NO SPORT is more full of Christmas spirits than darts. Literally. It might sometimes be hard to differentiate between the sporting outside broadcast and the commercial advertisements for bottled cheer during television transmissions of the World Championships (December 7 and 8), and the British Open (December 28 and 29), both being staged at London's Rainbow Suite in Kensington. When that truly epic voice crescendos "One-hundred-and-eighty!" I always get the feeling that he is announcing the pints consumed so far—or even the vodka-and-limes! Darts was born in the taprooms and public bars of Britain—and the star-spangled practitioners on the world circuit have done their best to keep it in those locations. They seem to retain an unerring aim for both the bull and their beer mugs, and jolly good luck to them—it is Christmas after all.

HIGHLIGHTS

ATHLETICS

Dec 8. Open meeting, Cosford, nr Wolverhampton, W Midlands.

BADMINTON

Dec 2. Carlton Challenge, Whitechurch Sports Centre, Bristol.

BASKETBALL

Dec 27-Jan 1. World Club Tournament, Crystal Palace, SE19.

DARTS

Dec 7,8. Winmau World Championships, Rainbow Suite, Derry St, W8.

Dec 16. Marley Roof Tiles Championships, Blighty's Club, Bolton, Greater Manchester.

Dec 28,29. British Open, Rainbow Suite, W8.

EQUESTRIANISM

Dec 13-17. Olympia International Showjumping Championships, Olympia, W14.

□ Thankfully, this Christmas show offers more than the dreary sameness of those indoor events held at Wembley & Birmingham at other times of the year. It is more of an animal-lovers' circus—part-competition, part-pantomime—and a very good outing in London for aunts to give their Thelwell nieces from the Shires. Even the horses seem to be enjoying themselves. Certainly at no other event does the bleak & cavernous concrete hangar shrill with such glee & laughter.

FOOTBALL

Dec 12. Oxford v Cambridge, Wembley Stadium, Middx.

Not nearly so popular as the 'Varsity rugby match the previous day, nor so likely to produce future international players. Maybe they should take the annual soccer fixture back to their home grounds.

London home matches:

Arsenal v Luton Town, Dec 1; v West Bromwich Albion, Dec 15; v Watford, Dec 22.

Brentford v Bolton Wanderers, Dec 1; v Bristol Rovers, Dec 26; v Reading, Dec 29.

Charlton Athletic v Manchester City, Dec 15; v Grimsby Town, Dec 29.

Chelsea v Liverpool, Dec 1; v Stoke City, Dec 15; v Manchester United, Dec 29.

Crystal Palace v Cardiff City, Dec 9; v Charlton Athletic, Dec 26.

Fulham v Oldham Athletic, Dec 8; v Manchester City, Dec 22; v Sheffield United, Dec 26.

Millwall v AFC Bournemouth, Dec 29.

Orient v Lincoln City, Dec 26; v Doncaster Rovers, Dec 29.

Queen's Park Rangers v Everton, Dec 8; v Liverpool, Dec 22; v Chelsea, Dec 26.

Tottenham Hotspur v Newcastle United, Dec 8; v

West Ham United, Dec 26; v Sunderland, Dec 29.

Watford v Nottingham Forest, Dec 1; v Tottenham Hotspur, Dec 15; v Leicester City, Dec 29.

West Ham United, v West Bromwich Albion, Dec 1; v Sheffield Wednesday, Dec 15; v Southampton, Dec 22.

Wimbledon v Barnsley, Dec 8; v Birmingham City, Dec 22; v Notts County, Dec 26.

GYMNASTICS

Dec 1,2. Bottlers of Coca-Cola International, Wembley Arena, Middx.

HOCKEY

Dec 14-16. Scotland v England v Wales v Ireland indoor tournament (women), Meadowbank, Edinburgh.

HORSE RACING

Dec 1. Mecca Bookmakers' Hurdle, Sandown Park.

Dec 8. Kennedy Construction Gold Cup Chase, Cheltenham.

Dec 15. SGB Chase, Ascot.

Dec 22. Coral Welsh National, Chepstow.

Dec 26. King George VI Chase, Kempton Park.

NETBALL

Dec 1. AENA/NatWest spectacular: England v Jamaica, Aston Villa Leisure Centre, Birmingham.

RUGBY

Dec 8. Scotland v Australia, Murrayfield.

Dec 11. Oxford v Cambridge, Twickenham.

Dec 15. Barbarians v Australia, Cardiff.

SNOOKER

Nov 17-Dec 2. Coral UK Championships, Guildhall, Preston, Lancs.

Dec 5-16. Hofmeister World Doubles Championships, Dergate Centre, Northampton.

SQUASH

Dec 7-13. British Championships, Abbeydale Park Squash Club, Sheffield.

SWIMMING

Dec 1,2. Im Junior & Senior Diving Championships, Oldham, Greater Manchester.

Dec 15,16. European Swimming Cup, Bergen, Norway.

TABLE TENNIS

Dec 8,9. Middlesex Three Star Open Championships, Picketts Lock Centre, N9.

Wimbledon 1985

Applications for tickets for the Lawn Tennis Championships (June 24-July 7) should be made on forms available from the All-England Lawn Tennis Club, Church Rd, SW19 before Dec 31, enclosing a stamped addressed envelope.

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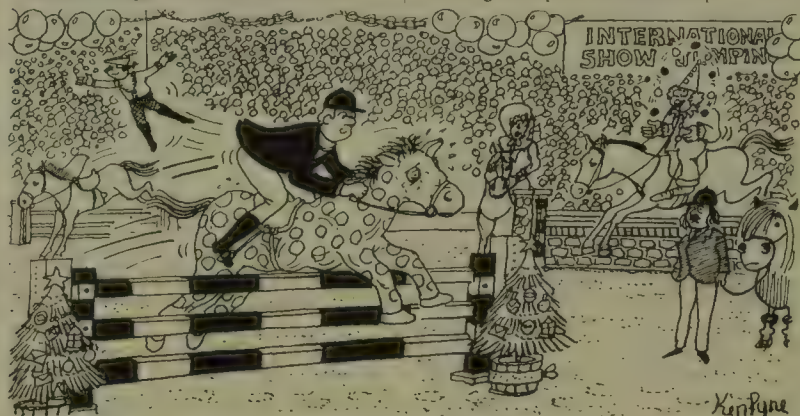


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Equestrian fun and games for Christmas at Olympia: December 13 to 17.

BRIEFING

HOTELS

HILARY RUBINSTEIN



ILLUSTRATION BY J. P. L. LIBRARY

Winter or early spring breaks are increasingly popular; a couple of days relaxing in a friendly hotel in beautiful countryside can feel like a genuine vacation. Here is a selection of sympathetic places offering such breaks, starting at the top of the price scale.

Chewton Glen is an opulent country house hotel in New Milton, Hampshire. Service and food are excellent and there is a high ratio of staff to guests. All the rooms (11 suites, 33 double) have bath, direct-dial telephone and the other comforts expected of a five-star hotel. New Milton, on the fringes of the New Forest, is not particularly picturesque, but there are fishing, riding, sailing and golf near by and the hotel will arrange chauffeur-driven car tours of the area. Winter, spring and summer breaks are offered, as well as a programme of Winter Delights providing gourmet wining and dining and cookery demonstrations.

Middlethorpe Hall in York was opened this year by Historic Houses Ltd, a company which restores architecturally important houses and converts them into hotels. Built in the reign of Queen Anne and later the home of the diarist Lady Mary Wortley Montagu, the house is just off the main road, near the racecourse and is not far from the tourist attractions of York. Its carefully cultivated gardens are floodlit at night. Décor is spotless and elegant; bedrooms are full of all manner of extras; and fresh flowers, plants and magazines abound. The cooking, fairly light, is basically English, and very good. The hotel offers champagne breaks in which you are greeted with a bottle of bubbly on arrival.

In the Cotswolds, John and Judy Mills's **Collin House** is a small, civilized 16th-century stone house in 8 acres of grounds. Peacefully situated a mile out of Broadway, it has a high reputation for English country cooking—fresh vegetables, home-made ice-creams and good bread are served, and real ale. Dinner is a three-course affair with a considerable choice; lunch in the bar can vary from a full meal to a snack. Oak beams are much in evidence and there are log fires. The seven comfortable, good-sized bedrooms all have a bath or shower.

Plumber Manor, at Sturminster Newton in Dorset, is a handsome Jacobean house in the heart of Hardy country. The 4-acre grounds contain tennis court, croquet lawn and trout stream. There are several golf courses in the area, riding and fishing near by, and, of course, this is rich sightseeing country. The Manor has been the home of the Prideaux-Brunes since the early 17th century and the present family are actively involved in running the hotel. It is popular as a restaurant among locals, but is also a comfortable and welcoming hotel with six rooms in the house and six in a converted stable, all with bath and colour television.

Bosham (pronounced Boz-am) is an attractive, smart but not too trendy sailing

village 4 miles from Chichester and the **Millstream Hotel** there is a harmonious combination of an early 18th-century malthouse and a row of maltsters' cottages with an Edwardian manor house. Food is entirely acceptable, if not of gourmet standards; service is cheerful and considerate.

In Somerset **Little Barwick House**, near Yeovil, is really a restaurant with rooms (only three, two with bath, one with shower, all with colour television). It is a Georgian Dower House in 3½-acre grounds. Christopher and Veronica Colley took it over three years ago and offer excellent dinners, making use of local produce, in the spacious chandelied dining room, and generous breakfasts, all at reasonable prices.

□ Chewton Glen Hotel, New Milton, Hants (04252 5341). Winter breaks November 1 to April 3. Double room, dinner and breakfast for two: Sunday to Thursday, two nights minimum, £102 per night (additional nights £92); Friday and Saturday nights £121.

□ Middlethorpe Hall, Bishopthorpe Road, York (0904 641241). Champagne break any two nights except Bank Holidays October 1 to March 31. £162 for two for bed and breakfast includes £13.50 each (the cost of the *table d'hôte* meal) towards the dinner.

□ Collin House Hotel and Restaurant, Collin Lane, Broadway, Hereford and Wores (0386 858354). Winter breaks November 1 to March 31 (minimum two nights). Double room £116 for two people for two nights, dinner, bed and breakfast.

□ Plumber Manor, Sturminster Newton, Dorset (0258 72507). Closed February. Ten per cent discount on usual double-room rates of £35 to £45 a night for two or more nights mid week from October to April. Dinner is about £13 a person (excluding wine).

□ The Millstream Hotel, Bosham Lane, Old Bosham, nr Chichester, W Sussex (0243 573234). Getaway breaks £26 per person per night, dinner, bed and breakfast (minimum two nights); reductions for longer stays.

□ Little Barwick House, Barwick, nr Yeovil, Somerset (0935 23902). Double room with breakfast £28.50 per night for two. Dinner from £10.80 per person.

The above rates include VAT. Service is included at Chewton Glen, Middlethorpe Hall and Plumber Manor; at Little Barwick House 10 per cent is added; the others make no service charge.

Hilary Rubinstein is editor of *The Good Hotel Guide*, published annually by the Consumers' Association/Hodder. The 1985 edition is now on sale, price £8.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freeport, London W11 4BR.



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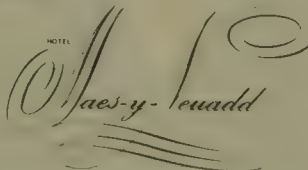
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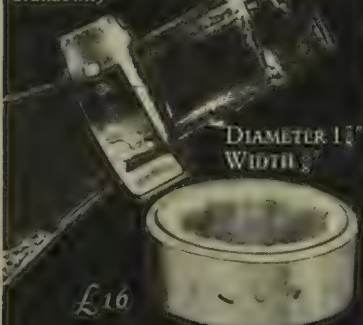


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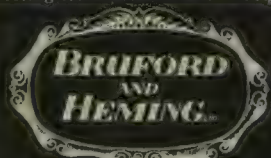
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BRIEFING

RESTAURANTS

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AMONG MANY expensive ways of saying goodbye to 1984 is a New Year's Eve champagne reception and nine-course dinner dance at the Grosvenor House's gourmet restaurant, Ninety Park Lane. The price—£110 per person—excludes wine with the meal and the doubtlessly advisable double rooms, available for a further £60. A New Year's Eve gala dinner at The Ritz seems by contrast almost a snip at £80 with dancing, cabaret, pipers and fireworks. Carriages are suggested for 2am.

It is to **The Ritz** that I present the first of my personal Oscars this year. The hotel's new manager, Julian Payne, wins the restaurant the best-entertainment award for bringing back cabaret on a regular basis. One of several highlights was a six-week season of Steve Ross, an entertainer in the Noël Coward/Cole Porter mould, who is usually found in the Oak Room of New York's Algonquin Hotel. Chef Michael Quinn created a special three-course menu with a lighter two-course supper menu available before the second set.

My award for the best new restaurant is shared by two very different establishments. **Rue St Jacques**, owned by John McTaggart, a Greek shipping magnate with a Scottish father, offers delicate French cuisine amid a distinctive and elegant décor. The lunch-time *table d'hôte* at £12 provides an economical way of sampling the menu. **The Green Cottage II**, claiming to be Europe's first "Zhai" (vegetarian) Chinese restaurant, does remarkable things with fungi, bean sprouts and various soya bean products. Set menus start at £8 but it is worth placing an advance order for the Cottage Special: Chinese vegetables with black moss in lotus leaves. On my next visit I shall try the fried elm fungus with fresh and dried mushrooms. Chinese music, white linen and thin wooden tall-backed chairs complement attractive high-tech surroundings.

A special empire-building trophy goes this year to **Kennedy Brookes**, owners of the Mario and Franco, Wheeler's and Genevieve chains. Hardly a month seems to pass without fresh acquisitions—The Ivy, Bertorelli's and the Café des Amis du Vin are among 10 recent purchases—and the holding company now assumes a low public profile for fear of upsetting customers with its corporate face. There is no false modesty about the Princes Room at the **Tower Hotel** which boasts one of London's prime tourist panoramas and was an easy winner of the best view award. Book a window table for an astounding close-up view of Tower Bridge and the Thames. Do not expect much from the kitchens, just be content with a red rose and a harpist for the finishing romantic touches.

Competition for the star clientele award was fierce. The Ritz once again made the shortlist with David Frost and the finger-tapping Margaret Duchess of Argyll attending cabaret evenings. The equally upmarket **Savoy Grill Room** became a lunchtime contender for honours when I counted three Fleet Street editors at separate tables one Wednesday.

But there are funkier places to go to gawp or be seen. **Langan's Brasserie**, for instance, still packs in film stars and offers a long, pleasingly idiosyncratic menu on which you might find spinach soufflé and sausages with sauerkraut. What loses it marks are frequent complaints of rudeness and bad service. **Le Caprice** is another fashionable 1980s watering hole with a gossip-column reputation inflated beyond the standard of its cooking. So this final award for 1984 goes to **L'Escargot** which is on fine form with top celebrities gracing the upper two floors, especially at lunchtime, and some quite exquisite dishes rising from its basement kitchens.

Details of restaurants mentioned above are in the Good Eating Guide.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£40; £££ above £40.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

Bertorelli's

44 Floral St, WC2 (836 3969). Mon-Sat noon-3pm, 6-11.30pm.

Thoroughly Italian, with a somewhat shorter menu than at 19 Charlotte Street—but in newer surroundings opposite the Opera House stage door. There is also a wine bar downstairs. CC All ££

Brinkley's

47 Hollywood Rd, SW10 (351 1683). Mon-Sat 7.30-11.30pm.

John Brinkley achieves a high culinary standard in this small, pretty & unpretentious restaurant with its ceiling fans, skylight & *trompe l'oeil* flowers on the back wall of the patio. CC All £££

British Harvest Restaurant

London Hilton on Park Lane, W1 (493 8000). Daily noon-3pm, 7-10pm.

The Hilton salutes the best of British produce with a menu changing quarterly, monthly specialties & a selection of English wines. CC All £££

Café des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Mon-Sat noon-3pm, 6pm-midnight.

French bustle in a brasserie that knows its wine & cheeses well. Some tables for two are annoyingly close but the Salon des Amis upstairs offers greater comfort with a shorter, more expensive menu. CC All ££

Café St Pierre

29 Clerkenwell Green, EC1 (251 6606). Mon-Fri noon-3pm, Mon-Sat 6.30-11.45pm, Sun 11.30am-3pm.

Fine food presented with flair, in pretty surroundings above a wine bar offering cruder, cheaper fare with much less palaver & impact. CC All £££

Le Caprice

Arlington House, Arlington St, SW1 (629 2239). Mon-Fri noon-2.30pm, Mon-Sun 7pm-midnight, Sun for brunch noon-3pm.

Black and white pictures, mirrors & potted palms create a stylish Art Deco décor. Delicate *nouvelle cuisine* food efficiently presented to a trendy clientele. CC All ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

The brasserie on the ground floor is deservedly popular and the upstairs restaurant, with its more expensive menu, served on fine linen, is the place in London at which to see and be seen. CC All £££

Fox & Anchor

115 Charterhouse St, EC1 (253 4838). Mon-Fri 6am-3pm.

Breakfast or lunch at this Smithfield pub/eaterie & you won't need dinner. Huge helpings, excellent value. CC None £

Green Cottage II

122a Finchley Rd, NW3 (794 3833). Daily, except Tues, noon-3pm, 6-11.30pm.

An introduction to Chinese vegetarian cuisine, with set meals from £8 upwards. CC All ££

Interlude de Tabac

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £17.50 for lunch & £22 for dinner includes half a bottle of wine, three-course meal, *amuse-gueules* to trigger tastebuds & pâtisserie with coffee. Beautifully presented light French food. CC All £££

The Ivy

1 West St, WC2 (836 4751). Mon-Fri noon-2.30pm, Mon-Sat 6.15-11pm.

Space, comfort & plenty of old-world charm behind the leaded diamond windows. A £10.50 three-course lunch & dinner menu as well as huge choice *à la carte*. CC All ££

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-

2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Richard Shepherd's menu is imaginative & Peter Langan still attracts the rich & famous despite—or perhaps because of—arrogant lapses in service. CC All ££

Maxim's de Paris

Panton St, SW1 (839 4809). Mon-Fri 12.30-3pm, Mon-Sat 6.30-11.45pm.

This London version of Maxim's won my "boldest experiment of 1983" award. High prices, fine food & sumptuous Art Nouveau décor. CC All £££

Ninety Park Lane

Grosvenor House Hotel, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat 7.30-11.30pm.

Celebrate in great comfort & elegant surroundings with fine French cuisine from Vaughan Archer or visiting French master chefs. Memorable but expensive. CC All £££

Odin's

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For a notable treat. CC None £££

The Restaurant

Dolphin Sq, Chichester St, SW1 (828 3207). Mon-Sat noon-2.30pm, 7-11.30pm.

Dine in Art Deco surroundings overlooking the Dolphin Square swimming pool. Inventive cuisine from the owner of Mon Plaisir. Also a cocktail bar & brasserie menu. CC All ££

The Rib Room

Hyatt Carlton Tower, 2 Cadogan Pl, SW1 (235 5411). Daily 12.30-2.45pm, 6.30-10.45pm.

If you want a huge rib of Aberdeen Angus with Yorkshire pudding & a baked potato with sour cream, served in plush surroundings, look no further. CC All £££

The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Michael Quinn, head chef, offers the option of a lunch consisting of a starter & main course for £13, or a starter, main course & dessert for £16. A four-course dinner costs £21.50. Manager Julian Payne has reinstituted cabaret seasons in one of London's most luxurious and spacious dining rooms. CC All £££

Rue St Jacques

5 Charlotte St, W1 (637 0222). Mon-Fri 12.15-2.30pm, 7.30-11.15pm.

Smart, expensive dining in a décor of dramatic mirrors or startling pink depending on a choice of front or back room. CC All £££

Savoy Grill Room

Strand, WC2 (836 4343). Mon-Sat 12.30-2.30pm, 6-11.15pm.

On fine form & enjoying renewed popularity with a wide menu. Daily dishes from the trolley & set-price meals for those dining before or after the theatre. CC All £££

Smith's

33 Shelton St, WC2 (379 0310). Mon-Sat noon-midnight, Sun 12.30-2.15pm, 7-10.15pm.

Straightforward English dishes (such as lentil soup, leg of lamb, crumble & custard) served in a large, vaulted Covent Garden basement. Good value set menus at £5.80 & £6.95. CC All ££

Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success for the only London restaurant to win three stars in *Egon Ronay's Lucas Guide 1985*. The service & surroundings are plain & less compelling. Booking essential up to several weeks ahead. CC AmEx £££

Tourment d'Amour

19 New Row, WC2 (240 5348). Mon-Fri 12.30-2pm, Mon-Sat 6.30-11.30pm.

Former Rank Xerox boardroom butlers have made a great success of this attractive restaurant offering classical French, monthly changing three-course menus. CC All ££

The Tower, Princes Room

St Katharine's Way, E1 (481 2575). Mon-Fri 12.30-2.30pm, Sun until 3pm, Mon-Sun 7-10.30pm.

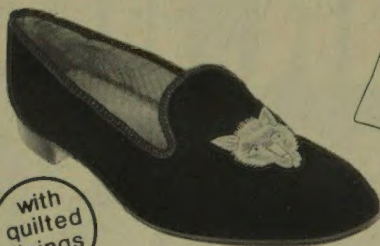
An international flavour with charcoal-grilled steaks proving the best bet. The main attraction is the view of Tower Bridge. CC All £££

Anyone for Graham's

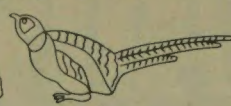


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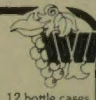
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OUT OF TOWN

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CHRISTMAS is heralded with music in some charming settings this month, including Worcester's 14th-century cathedral on the banks of the Severn (December 6), the intimate 19th-century morning room at Felbrigg Hall (December 9), the courtyard of Warwick Castle (December 15) and Wimpole Hall's 18th-century chapel (December 16). Details below.

□ Any resolve to explore more of England in 1985 would be encouraged by joining English Heritage or the National Trust. An £8 annual subscription to English Heritage, PO Box 43, Ruislip, Middlesex, gives free entry to 400 historic buildings and monuments, including Hampton Court and the Tower of London. The National Trust's £12.50 fee covers admission to properties in England, Wales and Scotland. Information from PO Box 30, Beckenham, Kent BR3 4TL. Family subscriptions cost double.

□ To do your own bit for the countryside, you can "adopt" a piece of the Lake District through the Lake District Landscape Fund, PO Box 3, Ambleside, Cumbria (0772 321000). A yard of dry-stone wall costs £18 to build, hedges may be planted at £2 a yard, £60 provides a new stile and £4,500 would re-roof a small barn.

□ For still more active conservation, the British Trust for Conservation Volunteers, 36 St Mary's Street, Wallingford, Oxfordshire (0491 39766) welcomes offers of help with tree planting, pond clearing and other healthy outdoor tasks. Working holidays, with simple food and accommodation, cost less than £25 a week, and can involve building stone walls, restoring bottle kilns or dredging sedge beds. Helpers are also welcome on a daily basis.

□ In *The Forgotten Arts* John Seymour, the champion of self-sufficient rural living, shows that crafts such as hedge-laying, thatching, coopering or shoeing are as much within our grasp as basket-making or chair-caning. Published by Dorling Kindersley and the National Trust at £9.95, the book has instructive illustrations and anecdotes alongside period photographs of earlier craftspeople.

EVENTS

Nov 22-Jan 12. *Wind in the Willows* tour. A new musical production of Kenneth Grahame's classic, has Terry Scott as Toad, with Patrick Cargill as Ratty & Melvyn Hayes as Mole. Nov 22-Dec 1, Theatre Royal Plymouth, Devon (0752 669595); Dec 3-15, Theatre Royal, Bath, Avon (0225 65065); Dec 18-Jan 12, Yvonne Arnaud Theatre, Guildford, Surrey (0483 60191).

Dec 1, 7pm. *The Troubadours—a medieval tapestry*. Music on medieval instruments, performed by a court jester & minstrels in colourful costume. Oxburgh Hall, Oxborough, nr Kings Lynn, Norfolk (036621 258). £4, children £2.

Dec 2, 9.16. *Recitals at Wimpole Hall*: Dec 2, 3pm, Derek Melville, piano, plays Chopin; Dec 9, 2.30pm, Michael Conn, guitar, music by Weiss, Giuliani, Albeniz, Bach & Britten; Dec 16, 7.30pm, *The Singers*, Christmas music. Wimpole Hall, nr Cambridge (0223 207257). £3.50.

Dec 2, 11am-5pm. *Christmas craft market*. More than 70 stalls fill the tithe barn in the grounds of a 13th-century moated castle. Demonstrations of spinning & weaving. Allington Castle, nr Maidstone, Kent. 30p, accompanied children free. Guided tours of the castle £1 extra, children 50p.

Dec 4-14. *The Pebble Mill heritage tapestry*. 14 large screens made up from some of the 3,000 6 inch squares of canvas work sent in by TV viewers to the BBC's Birmingham studios. Dec 4, 8pm, designer Kaffe Fassett talks about the work. £2. Quarry Bank Mill, Styal, nr Wilmslow, Cheshire (0625 527468). Open Tues-Sun 11am-4pm, closed Dec 24-26 & Dec 31. £1.80, children £1.20.

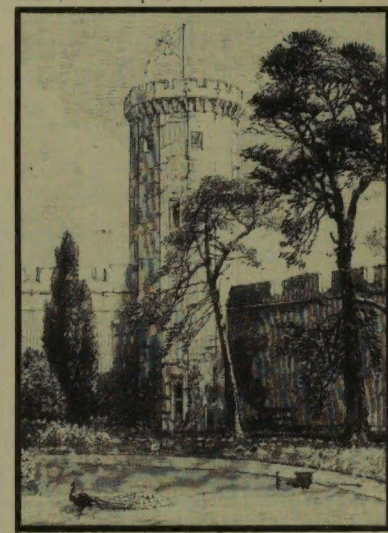
Dec 5, 12.13, 7.30pm; Dec 16, 8pm. *Music at Sutton Place*: Dec 5, Richard Markham & David Nettle, piano duo, play music by Onslow, Walton, Bowen, Bridge & German; Dec 12, Marius May, cello, Jeremy Menuhin, piano, play Beethoven, Schumann, Franck, £12; Dec 13, Laverne Williams, mezzo-soprano, performs songs by Schubert & Brahms, Spanish songs, spirituals & songs by black American composers; Dec 16, Philip Jones Brass Ensemble play music with a Christmas theme including pieces by Henry VIII, Berkeley, Joplin & Bach, £50, with dinner. Sutton Place, nr Guildford, Surrey (0483 504455).

Dec 6, 7.30pm. *Messiah*. Handel's oratorio sung by Julie Kennard, Christine Botes, William Kendall & Michael George, with the Cathedral

Academy, conductor Donald Hunt. Worcester Cathedral, Worcester. Tickets £2.50-£5.50 from Mrs MacPherson, 144 Battenhall Rd, Worcester (0905 353135).

Dec 9, 2.30pm. *A Christmas Box*. Michael & Doreen Musket with Christmas music played on musette, recorder, hurdy-gurdy & piano in this grand 17th-century house. Felbrigg Hall, Felbrigg, nr Cromer, Norfolk (026375 444). £4.

Dec 13-16. *Lincoln Christmas Market*. The cobbled streets in the shadow of the cathedral & castle are alive with singers, stalls, hot chestnut sellers & the music of church bells. Bailgate, Lincoln. Thurs, Fri 6-9.30pm, Sat, Sun noon-9.30pm.



Carols at Warwick Castle: December 15.

Dec 15, 7.30pm. *Charity carol concert*. Join the singing against the massive backdrop of one of England's finest medieval castles. Warwick Castle, Warwick (0926 495421). £1, OAPs & children 20p. Dec 28, 2.5pm. *Victorian Children's Christmas Party*. Traditional games & entertainment for 7- to 12-year-olds who should, as far as possible, wear Victorian-style costume. Quarry Bank Mill, Styal. £3.



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